

SPONSOR

THE MAGAZINE RADIO/TV ADVERTISERS USE

! This Gal's Loaded...in the Land of Milk & ^Money!



Have you met
Miss Tillie Vision,
our trade mark
here at WBAY?

is stacked with ammunition...
Channel 2 for greatest coverage...
for greatest Network...
of small cities and
sands of big dairy farms.
1000 Tillie Vision homes!



WBAY
GREEN BAY

BBDO BUILDS A PRE-EMPT TV NETWORK

Agency's clearance of
prime time on 70 tv
stations for upcoming
show is talk of trade

Page 29

New summer rate cards for spot tv

Page 32

A hectic day in the life of a station manager

Page 34

Why most research material goes into the wastebasket!

Page 38

DIGEST ON PAGE 4

COME SEE US!

ELEVEN MILLION people did in 1959—and in our area, more of them tuned their auto radios to W•GTO than to the next 7 stations combined!*

Visitors or natives—they all meet at "Radio Florida," located in America's fastest growing interurban area.

W•GTO—the most powerful combination in the nation . . .

50,000 WATTS AT 540 KC

*December, 1959 Survey, Conducted by William Wahl Associates, Inc., Orlando, Florida



W•GTO **RADIO**
CYPRESS GARDEN
FLORIDA
REPRESENTED NATIONALLY BY EDWARD PETRY & CO., INC.

TENSE...TERSE...
TERRIFIC...AND A

SMASH

SOLD IN 110 MARKETS TO BIG NAME SPONSORS...BALLANTINE BEER, DUKE, CAMEL, CHESTERFIELD, MARLBORO, RICHARD HUDNUT, R.G. DUN CIGARS, DIAL SOAP, STUDEBAKER DEALERS...

9 ALL NEW...ALL FIRST-RUN HALF HOURS NOW AVAILABLE TO REGIONAL AND LOCAL SPONSORS

JOHNNY MIDNIGHT STARRING ACADEMY AWARD WINNER EDMOND O'BRIEN



Who success is written all over this "top-10" contender. Already sold solid to the biggest name advertisers: Ballantine Beer (26 markets), Camel, Chesterfield, Duke, Marlboro, Richard Hudnut, R. G. Dun Cigars, Dial Soap, Studebaker Dealers, P&C Food Markets. And sold to the key stations — WBZ-TV Boston...WGN-TV Chicago...WDSU-TV New Orleans...WRCA-TV New York...WJW-TV Cleveland — plus 105 more across America. Its world is Broadway at midnight...background for the intriguing adventures of actor-turned-detective Johnny Midnight. Produced by Jack Chertok.

mca
FILM SYNDICATION

598 MADISON AVENUE, NEW YORK 22, N. Y. PLAZA 9-7500 AND PRINCIPAL CITIES EVERYWHERE
Call your MCA representative today.



BUYING DECISIONS

are made by the
MATURE AUDIENCE
saturated by WSPA RADIO
in the Lower Piedmont

A mature, adult audience of over 1,082,500 buyers are blanketed by WSPA RADIO. These people are directly influenced by confidence in the solid dependability of what they hear on WSPA.

SERVING THE SPARTANBURG-GREENVILLE
SUPERMARKET WITH CBS.

WSPA

AM 950—FM 98.9—TV 7

National Representatives
OPGE & HOLLINGBERY CO.

© Vol. 14, No. 10 • 5 MARCH 1960

SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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we're in fine shape

at **WING...**

DON'T MISS DAYTON

MARKET is UP

Dayton Metro Area population is now 719,900 (Chamber of Commerce figures)

SALES are UP

More local business than any other Dayton station. National volume for January up 76% over last year.

RATINGS are UP

Pulse for January, 6 AM to Midnight, shows WING with 32% of audience, and the only station with consistent upward trend over the past year and a half. Hooper Index for December-January, 7 AM to 6 PM, shows WING with 29.8% of audience. Next closest has 21.3%.

RESULTS are UP

Satisfied customers are our biggest boosters. Get the facts from your East/Man or General Manager Dale Moudy.

robert e. eastman & CO., inc.



national representative

stations WCOL, Columbus; WIZE, Springfield, Ohio; WEZE, Boston; and WKLO, Louisville are also AIR TRAILS stations



TOM ATKINS REPORTING
FORT WAYNE'S No. 1 NEWS SHOTS
NOV. ARB RATING

wpta abc

FORT WAYNE INDIANA

NEWSMAKER of the week

ABC TV took the wraps off its fall plans last week at presentations in New York and Chicago. They were elaborate, all-day affairs geared to the theme, "Chemistry of Successful Selling." What they showed is that ABC TV has really mastered this "chemistry" and that all's well with fall.

The newsmaker: Oliver Treyz, crew-cut and cyclonic as ever, had a busy week as usual fulfilling his duties as president of ABC TV. In mid-week, he was a host at the network's presentation in New York's Waldorf Astoria, attended by more than 1,000 admen. Two days later, he held forth at a repeat presentation in Chicago's Ambassador East, then roared off to Minneapolis to address business leaders and broadcasters assembled to open the 1960 Greater Minneapolis and Hennepin County Red Cross Drive.

SPONSOR caught him enroute by phone, asked, "How's business?" "Tv buying is running strong and well ahead of schedule," he said. "I believe this is true, not only at ABC TV, but at the other networks. Today (25 February), ABC TV has booked a bigger volume of business for the coming fall than it had booked for last fall at the end of March 1959. We're a good month ahead, and this is an important month." This summer, Treyz told SPONSOR, would see virtually every ABC TV advertiser staying on the air.

In Minneapolis, Treyz had quite a few things to say about the tv industry and its speed in putting into effect controls and regulations on a voluntary basis. He commended the FCC for "approaching the problem (avoiding any recurrence of the recent scandals) in a democratic manner reflective of the town hall and operating within the framework of a free enterprise system." He tossed a public bouquet to admen when he noted that "the advertiser and ad agencies have actively participated in this reappraisal of broadcasting." He warned against any controls that might cripple tv's growth.

The ABC TV presentations in New York and Chicago were hosted by Leonard H. Goldenson, president of AB-PT and by Treyz. Among the new shows for this coming season (some of which are already sold, Treyz told SPONSOR) are 26 half-hour documentaries based on the memoirs of Sir Winston Churchill; *The Islanders*, an hour adventure series; an adult cartoon show called *The Flagstones*. Also coming up are public affairs specials on such subjects as Japan, Latin America, Korea, Red China, the Eisenhower tours, the summit meeting and the national elections.



Oliver Treyz

CUTTING QUITE A FIGURE IN DETROIT!

The 50,000 Watt CKLW Story
Since September

ITEM: *Pulse—audience up 69 of 72
quarter-hours.

ITEM: *Hooper—audience up 150%.

ITEM: *Coverage—still a tremendous
"plus" of listeners in 188 counties,
39 markets.

CKLW

50,000 Watts — 800 KC

Essex Broadcasters, Inc.

Guardian Building Detroit 26,

Robert E. Eastman & Co., Inc.

National Radio Representative

*Now, more than ever—
the "Must" buy in the Detroit area.*

*Pulse — Aug. vs. Dec.

*Hooper — July-Aug. vs. Nov.-Dec.

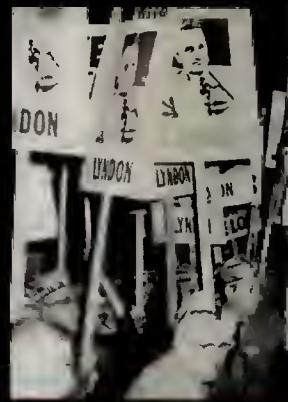
J. E. Compeau,
President



Bad Tolz, Germany—Oklahomans with the Army's 10th Special Forces Group speak to the folks at home via Bruce Palmer and KWTW.



Little Rock, Arkansas—Segregation violence brings Army to maintain order—and KWTW's Clyde Davis and Max Wolf to report details.



Dateline: The World

... Byline: **KWTW**



Meeker, Oklahoma—KWTW newsmen follow in the wake of a tornado disaster.



Casablanca, Morocco—A crowd assembles in front of the palace of King Mohammed V to see President Eisenhower. Bruce Palmer reports.



New Delhi, India—Bruce Palmer attends the President of India's official reception for President Eisenhower.



Tokyo, Japan—Palmer tours Army, Navy and Air Force Bases in Japan to report on military preparedness in the Far East.

Chicago, Illinois—
Coverage of Oklahoma's
delegation to the
Democratic Convention
is complete with film
by KWTW News.

News

A history-making Presidential Tour—
A national political convention—
A tornado's havoc in Oklahoma—

**Where there's NEWS
... there's KWTV!**

During the past four years, KWTW News
Director Bruce Palmer travelled 65,000 miles
on four trips to the Middle East, Far East,
Europe and South Asia for on-the-scene film
reports to KWTW's 54-County Community

To round out its newsgathering facilities,
KWTW utilizes:

Statewide network of KWTW newsfilm
correspondents

UPI news and telephoto services

Radio dispatched cars, aircraft

his complete news coverage is an
example of the exceptional services
responsible for viewer loyalty in the
KWTW Community.

KWTW
OKLAHOMA CITY

EDGAR T. BELL, General Manager
JACK DeLIER, Sales Manager

Represented by

Edward Peiray & Co., Inc.

The Original Station Representative

Sponsor
backstage

Tv's need: more Standard Oil of N. J.'s

I've got to go way back to the noontime we
had Sam Goldwyn and Ed Murrow on the lunch-
eon program before I can think of a more amus-
ing talk than that delivered to the Radio & Tele-
vision Executives' Society by Howard Lindsay
last Thursday. Mr. Lindsay, of course, is a no-
tably successful producer, an esteemed and high-
ly capable director and a writer of considerable
talent, as well as a first rate actor. His speech was really a series of
theatrical anecdotes, delivered with gentle albeit authoritative charm
and great good humor, and yet he brought out at least one thought
which free television advocates on every level may give serious
consideration.



He is an inveterate watcher of drama on television, he said. And
he has seen some of the most magnificent performances of his long,
illustrious career right on that video tube. Yet, as often as not, the
whole mood of a virtuoso performance was destroyed for him by a
discordant, low-intelligence level commercial between each of the
acts.

"This practice on television's part," said Mr. Lindsay, "may some
day help pay-television come into being."

Coin-meters sprout in Etobicoke

I don't know what will or will not cause the eventual success of
pay-television, if indeed, it is to become successful eventually. I do
know, as I've said in this space from time to time, that a number of
bright men, and well-financed resourceful organizations are working
hard to bring pay-tv into successful being.

The latest experiment, of course, is currently about to be kicked
off in a suburb of Toronto, Ontario, Canada, called Etobicoke. Here
the Trans Canada Telemeter Corp. begins a pay tv service on 26
February. It is an odd coincidence, I think, that the major pay-
television experiments seem to be made in little towns, of which we
are generally not too aware. The last big experiment, if I recall
correctly without checking my back columns or the records, was
held in the little Oklahoma oil town of Bartlesville.

And, like the people in Bartlesville, the Trans Canada Telemeter
men are experienced and highly successful motion picture theater
operators. They run close to four hundred Canadian movie houses,
and in addition own large pieces of three television stations in Que-
bec City, Quebec (2) and Kitchener, Ontario. Like the Bartlesville
people, too, the Trans Canada group is betting its chips primarily on
the appeal of movies, interspersed with occasional live entertainment
and sporting events.

The Trans Canada Telemeter Corp. is a division of Famous Play-
(Please turn to page 16)

the prestige independent with network audiences!

A. C. Nielsen recently studied his entire New York sample, both Audimeter and Recordimeter — Audilog homes, and found "no significant difference" between the kind of people who watch WPIX-11—New York's leading Independent station —and New York's leading Network station.

The Nielsen "WPIX AUDIENCE PROFILE" study provides a direct comparison of audiences for the prime qualitative categories of:

FAMILY INCOME
HOME OWNERSHIP
AUTOMOBILE OWNERSHIP
SIZE OF FAMILY
AGE OF HOUSEWIFE
OCCUPATION, HEAD OF HOUSEHOLD

from 7:00-11:00 PM, seven nights a week.

Qualitatively they are equal.

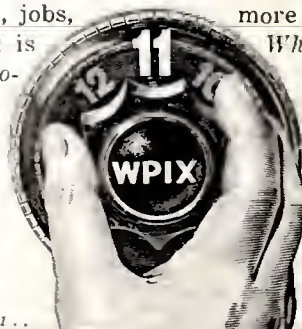
As Nielsen states: "NONE OF THE COMPARISONS YIELDED A SIGNIFICANT DIFFERENCE!"



The "content" of a rating point on WPIX-11 and the top network station in New York is *the same!* Nielsen proved that incomes, home ownership, ages, jobs, etc. follow identical patterns.* The reason is logical and understandable. WPIX-11 is programmed like a Network station with network-proven and network-quality shows every half-hour, every night. This WPIX-11

"network look" brings increased sales impact to your commercial messages — makes them more receptive, more effective, more productive.

Where are your 60-second commercials tonight!



WPIX new york

*Source: Nielsen Qualitative Study for WPIX-11.

... Details upon request.

© 1960, WPIX

SPONSOR-SCOPE

5 MARCH 1960

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SPONSOR

PUBLICATIONS INC.

The open war which broke out this week between FCC chairman John Doerfer and Rep. Oren Harris, chairman of the House Legislative Oversight Subcommittee, is bound to have far-reaching effects on legislation affecting broadcasting.

It was a rare case of gauntlet-throwing between a government bureau head and a law-making potentate, and the counter-challenges could have wide repercussions not only on programing control, but the power of Government over media advertising itself.

(For details of this super-significant debate, see WASHINGTON WEEK, page 63.)

About the biggest piece of new business activity in spot the past week came from Schlitz (JWT Chicago): lots of radio markets and sizable budgets at national rates.

Other radio buying included: Kleenex (FCB Chicago); Robin Hood Flour and Campana's Bantron (Kastor); Top Value Stamps (Campbell-Mithun).

Included among the new spot tv buys: American Sugar and M&M candy, in secondary markets (Bates); Jiff Peanut Butter and Secret deodorant (Burnett).

The FTC would now like the drug and cosmetic manufacturers to get together on a voluntary covenant regarding advertising claims—a la the cigarette companies.

So far the response hasn't been what you might even call warmish.

Spot sellers might do well to keep their eyes on the progress of a couple new brands getting their tv trials out of Chicago agencies.

One's a line of shoe polish by S. C. Johnson (NL&B) and the other is a Alberto Culver hair coloring, Treseme (Wade).

A prospective innovation for spot tv: a group of toy manufacturers co-sponsoring a one-hour Saturday morning show, produced on tape and film, telecast 52 weeks a year.

Sparking the project: Friend-Reiss, which handles the promotion for the Toy Guidance Council, Inc. The goal is 60-70 markets and the preferred time: 11-noon.

Houbigant (Ellington) is making its debut in radio 5 May via the Blair Plan.

The strategem: 60 spots one week and 30 spots the alternate week over 13 weeks in 25-30 markets in behalf of the perfumer's April Showers brand.

The SRA this week estimated that national spot radio in 1959 billed \$176,705,000, which is up 2.8% over the 1958 tally announced by the FCC.

Percent changes by quarters shows the fourth one down 1.4%. (For dollar breakdown by 1959 quarters, see RADIO STATIONS in WRAP-UP, page 59.)

Look for the kingpin users of nighttime tv to do most of their show picking for the fall on the basis of roughent pilots, instead of waiting for the finished item.

Most of the Hollywood makes won't be ready for trade showing until April or even May, but the accounts like General Foods, Lever and P&G are pretty well set on their new candidates.

Reps would deem it quite a favor of Ted Bates if the agency would steer Grocery Store Products, and Food Manufacturers Corp., as well, in some commercial direction other than piggy-backing.

The reps' gripe is not so much the economy gimmick—two products riding within a single minute of film—as the fact that their stations keep getting complaints from the tv code review board about counting such piggybacks as a single commercial.

Noted the review board: if these piggybackers are preceded or followed by another commercial they add up to triple spotting.

Lots of stations have escaped such censure by scheduling the GSP and FMC films in island positions between network daytime sustainers or in late films, which has been okay with these advertisers.

The only fly in the ointment has been this: if one station, say the reps, is disinclined to take these piggybacks, there's a competitor, as a rule, ready to accept.

A chunk of tv money that seems at the moment to be without a home is the monthly \$360,000 that Corn Products had been spending on NBC TV's Riverboat.

The only one of CP's multiple products that's in tv at the moment is Bosco, which uses spot out of Donahue & Coe.

Network tv's time-preempting specials continue to hold up well in terms of average ratings and average homes.

Compare the five time-preempting specials in Nielsen's latest pocketpiece with the five like show types telecast during the parallel period of 1959 and you'll find these slight differences: last year, average AA rating, 27.2, average homes, 9,888,000; this year, average AA rating, 26.7, average homes, 9,944,000.

Following are the time-preempting specials noted in Nielsen's latest pocketpiece:

SHOW	AA RATINGS	AA HOMES	TIME-TALENT COSTS
Bob Hope (13 Jan.)	33.2	11,554,000	\$430,000
Jerry Lewis (16 Jan.)	26.7	11,662,000	375,000
Art Carney (16 Jan.)	13.8	5,921,000	340,000
DuPont (17 Jan.)	22.3	9,899,000	390,000
Pontiac (22 Jan.)	17.5	7,681,000	370,000
Average	26.7	9,944,000	380,000

The new campaign on Mennen's Dateline deodorant (Grey) poses a provocative twist for radio stations: including in a d.j.'s repertoire new pop records furnished by the advertiser in connection with a merchandising plan.

The records are to be played on the d.j. segments bought by Dateline. There would be three of them a week in five flights, starting 14 March and ending 18 July.

N. C. (Duke) Rorabaugh, judging from a discussion by SRA directors this week, is willing to return to the business of compiling information about spot radio—that is, if certain conditions are met.

The conditions: (1) the survey will be limited to about 500 stations whose data would serve as the nucleus of projected studies; (2) the RAB would extend to Rorabaugh the same financial support he gets from the TvB in connection with his tv spot reports (\$25,000 annually); (3) the RAB and its staff would give him the same close cooperation in various respects that he gets from TvB.

Rorabaugh is of the opinion that the 500 stations would make an adequate sample to provide (a) the sort of information advertisers and agencies want about the users of spot radio and (b) a cross-section of trends, etc., that the sellers of spot radio would find helpful in promoting the medium.

Count on Ford to buttress its commanding lead of the compact car market with the unveiling of another quality network tv program series this fall.

Meantime it's committed for Alfred Hitchcock (NBC Tuesday 9 p.m.), Tennessee Ernie and more of Wagon Train, if it can get it.

Agencies are gathering the impression that NBC TV is about to fall in line with CBS TV and set a much-curtailed quota on the time that will be available for specials during the 1960-61 season.

The motivation on NBC's part would be basically two-fold:

1) Some of the network's major clients aren't as agreeable as they used to be about having their time preempted.

2) The network has a suspicion that one of the reasons ABC TV has been able to forge ahead the way it has is because the viewer can find the same show in the same period throughout the season.

Then again, there are such factors as (a) being loaded with a lot of unsold specials talent and (b) station affiliate disturbance over reduced compensation that comes with one-hour and 90-minute specials.

This concept of giving more protection to the bread-and-butter account could have sharp repercussions on the future status of the entertainment special as a big-time concomitant of network tv.

Chesebrough-Pond (JWT) is expected to decide this week on the future of its daytime investment: whether to go ABC TV or remain with NBC TV.

Favoring NBC: if the account moved before the end of March, it would be shortrated \$150,000. (Chesebrough's fiscal year on NBC ends in September.)

Meantime it's been a bitter battle of counter offers between the networks.

If you've wondered lately what would happen to your network daytime show if it went traveling, take note of the results of Queen for a Day's recent one-week stand in Houston.

The show hit a 16.7 for that market in Nielsen's January report, whereas that city's rating in December was 5.6.

On top of this the event garnered 41 separate items in the Houston newspapers.

Of course, such stands are quite expensive. It costs the local underwriter—traveling, hotel bills and auditorium—about \$25,000 for the week.

ABC TV won't spring a surprise if it puts through an over-all rate hike after sales are pretty sewn up for the fall: the agencies are expecting it.

The consensus is that the sweeping increase will be announced around 1 September, with a four to six-months' leeway for effectiveness.

ABC TV keeps clipping for more gold in the P&G mother lode.

Even though it's got the bulk of the P&G nighttime billings, ABC TV's latest pitch at the Cincinnati giant is for inclusion in the daytime empire.

The nub of the proposal: by buying three quarter-hours a week on ABC P&G would, over a four-week period, hike its coverage to 77.7% of all U. S. homes, or approximately 31,500,000 homes.

Here's an estimate of the P&G daytime reach per four-weeks as it now stands:

NETWORK	WKLY 1/4-HRS.	% U.S. HOMES	HOMES REACHED
CBS TV	25	47.4	21,093,000
NBC TV	9	40.4	17,978,000

The accumulative homes: 28,059,000, or 65.3% of all U.S. homes.

When an agency these days produces an hour radio show, that's certainly news and when an agency sends a crew abroad to do the job that's a big headline.

The item: BBDO is putting together a special program of that length in Dublin for Schaefer Beer for broadcast St. Patrick's Eve over an ABC regional network.

BBDO also this week joined the parade of American agencies expanding their interests into the foreign field via mergers. This one with Dolan, Ducker, Whitcombe & Stewart, Ltd., headquartered in London, also Geneva, Paris and Frankfurt.

The combine starts off with \$8 million in billings, and such accounts as Chesebrough-Pond's, Chrysler International, Nestle, TWA, Unilever, American Cyanamid.

The company will be known as BBDO International, Ltd.

Charles H. Brower is chairman of the board and Patrick Dolan, president.

After all the bickering about discounts and wooing from ABC TV, General Foods is taking the recommendation of Benton & Bowles and remaining with CBS TV for next season.

In addition to the three Monday night half hours, GF will have the Thursday 9-9:30 p.m. slot to itself on CBS come the fall. It's also buying a show from that network.

How can sellers of selective spot tv best combat the mounting competition from network spot carriers?

Some of the agencies in Chicago with heavy spot investments suggested, when quizzed by SPONSOR-SCOPE this week, that spot borrow a leaf out of the networks book and start selling more at the client level or to agency brass at the account level.

They also urged that the Chicago reps reactivate their spot development committee.

Say the Chicago reps: We're too deeply submerged into the day-by-day routine of business to devote any time to creative planning or selling.

Trendex subscribers will get a lot of newly added information in the report due out around 25 March.

The data will disclose (a) how much each member of the family watched a particular program, (b) what they thought not only of that episode but the series as a whole, (c) who selected the show that night, (d) the type of household by age groups and (e) sponsor identification by the person who selected the program.

Chalk up Woody Crouse, media buyer at BBDO, Detroit, as having a different philosophy when it comes to picking stations for DeSoto-Valiant.

In sum it's this: The quality of a station takes precedence over numbers. Quality reflects management and the only way you can form a base for buying quality is by meeting station personnel, reviewing station presentations and traveling the country to view and to listen.

For at least the tv stations in the top 50 markets the first quarter of this year should post a new record in national spot billings.

That's pretty much the consensus of major rep firms crosschecked this week by SPONSOR-SCOPE. What's made the first two months rather unusual: the strong pace of new business maintained from week to week. It also looks like a whopping quarter in national spot for the lead radio stations among the secondary as well as primary markets. That's the way they've been buying so far.

For other news coverage in this issue, see Newsmaker of the Week, page 6; Spot Buys, page 26; News and Idea Wrap-Up, page 54; Washington Week, page 63; SPONSOR Hears, page 66; Tv and Radio Newsmakers, page 70; and Film-Scope, page 64.



36.4%
OF
FLORIDA'S FOOD
SALES ARE MADE
IN THE LAND* OF

Profitunity

* Includes Tampa-St. Petersburg
Metropolitan Market—Amer-
ica's 28th Food Sales Market
—PLUS 26 counties in Flor-
ida's richest, most heavily
populated trade area.



In the big eight years, 1950-1958, Food Sales in this big 26-county market jumped an amazing 146%! Now, more than a third of Florida's total Food Sales are made in the area delivered by WFLA-TV—the Land of Profitunity!

Use the blanket coverage of WFLA-TV to cash in on the sales opportunity—and profit opportunity—in America's 26th Retail Sales Market plus 26 counties packed with year 'round buying power from rocketing industrial and agricultural expansion.

Write us, or consult your BLAIR-TV man for top rated availabilities on WFLA-TV—sales powerhouse in the Land of Profitunity.

figures from Sales Management 1959 Survey of Buying Power.

wfla-tv 8 CHANNEL
TAMPA - ST. PETERSBURG



NATIONAL REPRESENTATIVES, BLAIR-TV

You Miss 1,300,000 Potential Buyers without **ROUNSAVILLE RADIO**

You must aim right or you miss the buying power of more than 1,300,000 Negroes in the Rounsaville Radio coverage area... consumers with \$824,000,000 to spend—AFTER taxes! This enormous consumer potential can influence the national sales picture of any product. And NEGRO RADIO, and ONLY Negro Radio, can reach them. Over 95% of all Negroes listen to radio! Negroes buy the products they hear about on their radio—NEGRO RADIO. A proper part of your advertising dollar *must* go to Rounsaville Radio, or you miss this market! Call Rounsaville Radio in Atlanta, John E. Pearson, or Dora-Clayton in the Southeast.



Personal Letter

Everyone in the world appreciates recognition. Certainly the people to whom we program, the American Negro, is no exception to this rule. That is why we, at Rounsaville Radio, program exclusively for the Negro with Negro talent. You can make excellent use of our Know-How to sell your products. We'll be happy to help you. We are one of the oldest and the largest broadcasters in our chosen field.

ROBERT W. ROUNSAVILLE
Owner-President

FIRST U. S. NEGRO-PROGRAMMED CHAIN FIRST IN RATING IN SIX BIG MARKETS

WCIN 1,000 Watts (5,000 Watts soon)—Cincinnati's only all Negro-Programmed Station!
WLOU 5,000 Watts — Louisville's only all Negro-Programmed Station!
WMBM 5,000 Watts—Miami-Miami Beach's only full time Negro-Programmed Station!
WVOL 5,000 Watts — Nashville's only all Negro-Programmed Station!
WYLD 1,000 Watts—New Orleans' only full time Negro-Programmed Station!
WTMP 5,000 Watts—Tampa-St. Petersburg's only all Negro-Programmed Station!

BUY ONE OR ALL WITH GROUP DISCOUNTS!



ROUNSAVILLE RADIO STATIONS

PEACH TREE AT MATHIESON, ATLANTA 5, GEORGIA
ROBERT W. ROUNSAVILLE **HAROLD F. WALKER**
C. & P. President V.P. & Nat'l Sales Mgr.
JO. H. E. PEARSON C.O.
Nat'l Rep. **DORA-CLAYTON**
Southeastern Rep.

Sponsor backstage (continued from page 9)

ers Canadian Corp., which actually is the group which runs the theaters, and FPCC, in turn, is affiliated with International Telemeter Corporation and Paramount Pictures. Consequently the Etobicoke pay-tv experiment will utilize the Telemeter coin-meter. The Telemeter knob on the set will have three channels, on two of which pay attractions may be seen upon deposit in the slot of the proper number of coins. And on the third of which free live shows from the Trans Canada studios will be shown.

The pay channels will show a movie twice a night, or as on 2 February, a sporting event. This initial sports show has the Toronto Maple Leafs playing the New York Rangers in a National Hockey League contest. The Trans Canada people have been called less than smart for featuring this as one of their kick off shows by a number of American sportswriters on the grounds that hockey has been seen for free on Canadian tv just as it has on American tv, and consequently why should the Etobicokeans now pay for it? And also on the grounds that the Rangers are currently in the League cellar and do not play a very scintillating brand of ice hockey.

Personally, I think the sportswriters are wrong on both counts. Canadian interest in hockey is only slightly more rabid than American interest in baseball, basketball and football combined, and the Canucks enjoy nothing more than seeing the New Yorkers get cuffed around.

Experience, judgment backed up with cash

Free tv advocates, too, are claiming that the Trans Canada crowd must come a-cropper with the present experiment. Bartlesville didn't work, they say, because the folks of the town could get all the movie they wanted for free on their free tv channels. Similarly they point out that Etobicokeans are able to receive not only two Canadian stations, CBLT (TV) in Toronto and CHCH (TV) in Hamilton Ontario, but three Buffalo, New York channels as well (WBEN-TV, WGR-TV and WKBW-TV). On these five stations the people of the Toronto suburb can see more movies than their tired eyes can stand.

All this may be true. I don't know enough about either the Trans Canada group or the market to have an opinion one way or another. I do know that the people who run Trans Canada have been in the entertainment business a long, long string of years, and that they are backing up their judgment and their faith in pay tv with hard and substantial cash.

For example, I understand they've already paid Bell Telephone of Canada more than a quarter million dollars just to lay the coaxial cable to service the 2,000 subscribers they claim to have signed in Etobicoke. These people are paying \$5 to have the Telemeter installed, which gives Trans Canada a big \$10,000 return so far for the \$250,000 they've laid out for the cable alone. And they tell me that nobody in Trans Canada, Famous Players, International Telemeter, is nervous about the experiment at all.

As I said I don't know if the experiment will work or not. But men like the Bartlesville group and the Toronto people seem determined to keep trying. And what free tv needs to buck it is fewer sponsors of the kind Howard Lindsay told the RTES about, and more like Standard Oil of New Jersey.

Localizes national ratings

No two markets served by radio or television provide the same "climate" for your program. Local broadcast competition, program preferences, and customs have strong influences on dialing habits.

Nielsen Station Index Reports show, at a glance, your position in individual markets across the U.S. All NSI® data are compatible with NTI® and NRI® data which measure national audiences. Knowledge of local audiences quickly locates areas of strength and weakness in national coverage . . . and provides basic information for interpretation or corrective measures.

Number of homes reached . . . by station. NSI tells you both total and Metro (or Central) Area audiences for each station for each 15-minute period during the day.

Composition of the audience. NSI breaks down the tv and radio audiences to show who are listening or viewing . . . men, women, teen-agers, children.

For television. NSI reports audience data for every competitive tv market in the U.S. These 146 market areas (231 cities) account for over 97 percent of all U.S. tv viewing.

For radio. NSI reports audience data for the top 34 markets in the U.S. These account for the bulk of radio listening, thanks to radio's long reach.

Send for sample NSI Report. See for yourself the wealth of information NSI Reports put at your fingertips . . . it is the only way you will understand why leading agencies, advertisers, and stations consider NSI Reports a "must" for efficient operation.



Nielsen Station Index

a service of A. C. Nielsen Company

2101 Howard Street, Chicago 45, Illinois • HOLlycourt 5-4400

CALL . . . WIRE . . . OR WRITE TODAY
FOR ALL THE FACTS

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NEW YORK 22, NEW YORK
575 Lexington Ave., MURray Hill 8-1020

MENLO PARK, CALIFORNIA
70 Willow Road, DAVenport 5-0021

9111

"FILM SENSE" at work



FILMACK solved another film problem by suggesting cartoon characters "riding" over the baseball telecast.

McCann-Erickson and Standard Oil of Ohio were pleased with these "supers" that entertained, established a friendly feeling for the characters (with voices to match), and the absence of interference with the baseball games.



*Film-sense at work—the happy blending of creative ability, mechanical know-how and a staff ready to tackle your needs and your budget. To learn more about "film-sense," send for your copy of our new booklet explaining Filmack's many approaches to film problems.

F I L M A C K

TV COMMERCIALS • THEATRE FILMS
INDUSTRIAL MOTION PICTURES • SOUND SLIDEFILMS • SLIDES

1325 S. WABASH AVE., CHICAGO 5, HA 7-3395
630 NINTH AVE., NEW YORK 36, PL 7-0900

(Complete Production Facilities at Both Locations)

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Cleopatra made things happen on the Nile . . . and



WPEN RADIO MAKES THINGS HAPPEN IN PHILADELPHIA

WPEN is the only station in Philadelphia broadcasting Signal 95—exciting on-the-spot tape recordings of traffic violators by police officers who are wired for sound. The actual conversations . . . the actual excuses . . . the actual arguments! In Public Interest . . . In Sales . . . And In Exciting Listening WPEN Makes Things Happen In Philadelphia.

WPEN

Represented nationally by **GILL-PERNA**
New York • San Francisco • Los Angeles
Chicago • Boston • Detroit • Atlanta

CONSOLIDATED SUN RAY STATIONS
WPEN, Philadelphia . . . WSAI, Cincinnati . . . WALT, Tampa

WKT FIRST

Let's get this straight!

KNXT is first in Los Angeles. A new twist? Not at all. CBS Owned KNXT has been first, by a wide margin, for 59 consecutive Nielsens.

According to the latest report, KNXT's year-in, year-out leadership is strong as ever . . . with the largest total audience (6 am to 12 midnight); 13% larger than the second station, 37% ahead of the third . . . and with 17 of the top 25 nighttime shows, 7 of the top 10 daytime shows.

Bigger audiences on KNXT. Better audiences too! When 600 viewers were asked (by the Institute for Motivational Research) to name the station "most likely" to carry advertising for products that inspire trust and confidence, 45% named KNXT. That's 61% more than voted for the runner-up, and 10% more than voted for both of the other network stations combined.

In seven-station Los Angeles, get all the facts straight. Now, as always, the number one station in the nation's number two market is **KNXT**

Channel 2, Los Angeles
Represented by
CBS Television Spot Sales

ANGELES

Far-Reaching !



What's behind this healthy sales increase in Maine?



It's WCSH-TV, J. B. Their merchandising boys came up with another sales booster.



(most bought twice - got 3 pair)

Ridiculous? Sure . . . but many a serious advertiser has been tickled by SIX's "Far-Reaching Effect." Creativeness, as well as carefulness, always plays an important part at 6.

Your Weed TV man will tell you more.

WCSH-TV

6

NBC for
PORTLAND
MAINE



MAINE BROADCASTING SYSTEM

WCSH-TV 6, Portland WLBZ-TV 2, Bangor

WCSH Radio, Portland

WLBZ Radio, Bangor WRDO Radio, Augusta

49th and Madison

Dawn Under award

We thought your readers would like to know that Australia's most significant tv award for Program of the Year (1959)—the "Logie"—was won by your 77 *Sunset Strip*. *The Phil Silvers Show* and *Father Knows Best* were cited for the best programs shown on our channels ABV-2 and HSV-7 respectively.

The awards, given by *Tv Week*, Melbourne television program magazine, are based on its annual poll of tv viewers. This makes the second year an American production was voted top program. The previous year's favorite was the *Perry Como Show*.

Hazel V. McCadden
The News Limited of Australia
N.Y.C.

Fine job!

The *Herald Tribune* Radio Network is SPONSOR's friend for life. Thank you for the first rate reportorial job on our operation. ("Radio—A Wana-maker Salesman," 13 Feb.)

Needless to say, we are having the article photostated for our salesmen.

Richard Doan
network dir.
H-T Radio Network
N.Y.C.

Honored

Thank you, SPONSOR magazine, and thanks too to the radio and tv station representatives for naming Liller, Neal, Battle & Lindsey the advertising agency having the best media department in the south. ("Which Agencies Have the Best Media Departments?" SPONSOR, 13 February.) We appreciate the honor and shall try to continue to live up to it.

C. K. Liller
Liller, Neal, Battle & Lindsey
Atlanta

Some forgotten bouquets

It's hard to criticize a favorite like SPONSOR, but let's face it . . . you "goofed." In your 30 January article, "Industry Tags Top Radio Ad Experts," you tossed some well-earned orchids; but you ignored some very fine radio specialists. I refer to those in the Texas, Oklahoma and Louisiana area. I can't believe you polled stations or reps in this area without turning-up several southwestern folks who are real radio experts.

Al Carrell
Robert E. Eastman & Co., Inc.
Dallas

Fame and acclaim

As proof of SPONSOR's wide readership and acceptability, you may be interested to know that I have had many comments and letters from friends who, I guess, had read SPONSOR's article on "73 Young Men Who Are Well Worth Watching" (16 January).

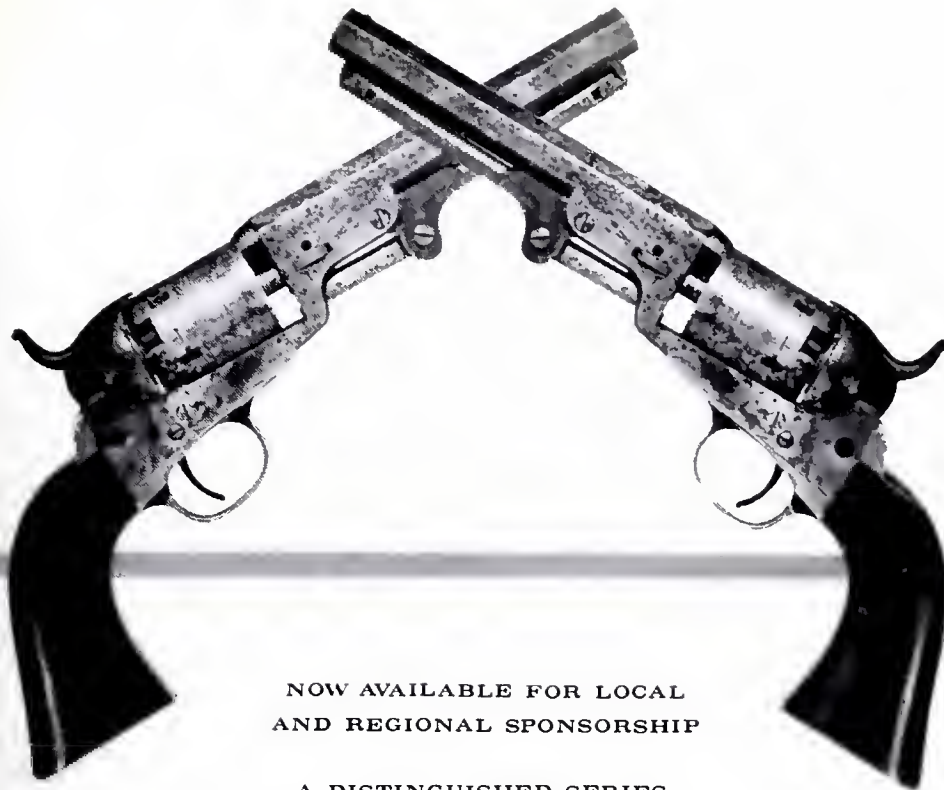
Robert H. Teter
v.p. radio
Peters, Griffin, Woodward, Inc.
N. Y. C.

Commercial Value

We are sending a check for our renewal of SPONSOR.

We enjoy your magazine very much and feel that it is most valuable to us in planning our promotions and sales presentations. It definitely aids us in being more commercially successful by keeping us informed of latest trends facts, figures and results in the industry.

J. S. Young, Jr.
general mgr.
KXGI
Ft. Madison, Wis.



NOW AVAILABLE FOR LOCAL
AND REGIONAL SPONSORSHIP

A DISTINGUISHED SERIES
OF TELEVISION PROGRAMS

THE AMERICAN CIVIL WAR

produced by the Westinghouse Broadcasting Company
distributed by Trans-Lux Television Corporation

"The American Civil War" is coming to the television screen. It is a series of thirteen half-hour programs created by William J. Kaland and Roy Meredith, noted historians of the war between the states, and compiled from the works of Mathew Brady whose record as a war-time photographer is unmatched to this day.

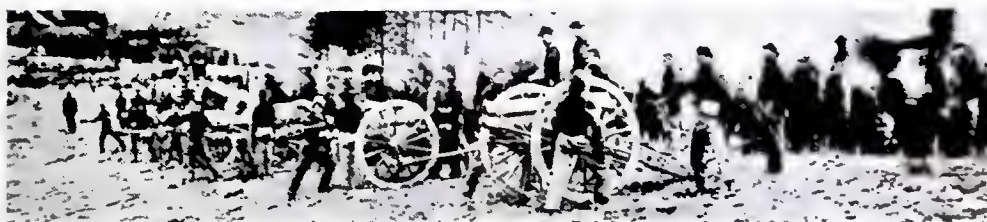
During this centennial commemoration of the American Civil War, Trans-Lux is proud to have been selected to distribute this distinguished series that

is alive with heroics, horrors, and occasional humor; the sights and sounds of battle; the over-powering emotions that swayed the minds of men; the colossal minutiae that swung the fate of nations.

"The American Civil War" has been acclaimed by critics and audiences in the course of its sponsored presentation in prime evening time in five major cities: Boston, Pittsburgh, San Francisco, Baltimore and Cleveland. It has now been made available for showing in all other television markets.



Special 1960
Sylvania Award
for Outstanding
Contribution to
Creative Television
Technique



STORM OVER SUMTER • MR. LINCOLN'S POLITICS • BRADY OF BROADWAY • IRONCLAD • SEARCH FOR THE MONITOR • ANTIETAM • HOMEFRONT
BATTLE OF GETTYSBURG • THE MISSISSIPPI RIVER CAMPAIGN • BLOCKADERS • GRANT AND LEE • APPOMATTOX • NIGHT OF THE ASSASSINS

TRANS-LUX TELEVISION CORP.

625 Madison Avenue, N. Y. 22, N. Y., PLaza 1-3110-1-2-3-4

For information, contact RICHARD CARLTON, Vice President In Charge of Sales

WPTF Delivers \$1/2 BILLION FOOD Market



SALES Only eleven metropolitan markets exceed the WPTF area food sales of \$541,043,000.

POPULATION 3,179,000

DISTRIBUTION A & P, Colonial Stores, Winn-Dixie, and Piggly Wiggly serve 215 supermarkets from their Raleigh warehouses. Also ... 12 major wholesalers, 17 food brokers, reps of most major food manufacturers, and warehouses or processing plants for Swift, Armour, Wilson, Kraft Foods, Jesse Jones, Continental Baking, Ward Baking, American Bakeries ... all located in Raleigh.

AD COVERAGE WPTF is the only single medium that reaches all of this food market. Over 50% of the homes listen to WPTF (NCS#2)



WPTF

50,000 WATTS 680 KC

NBC Affiliate for Raleigh-Durham and Eastern North Carolina

P. H. Mason, General Manager
J. S. Youngsteadt, Sales Manager

W. S. GRIFFIN, WOODWARD, INC.
National Representatives

Timebuyers at work

Tom McCabe, Lennen & Newell, Inc., New York, senior broadcast buyer, points out that some representatives are building tremendous good will for their stations by providing agencies with extensive services, from routine maintenance and upgrading of schedules to assisting with network clearance problems and seeing that the agency's instructions are carried out in regard to commercial scheduling.

"All too often, however, reps submit availabilities, schedules are placed and nothing further is heard from the rep until two weeks prior to expiration. In the case of long-term business, where many opportunities to upgrade the schedule or improve the time period arise, the salesman who doesn't offer this service certainly hasn't met his obligations to either agency or station."

Ken notes that while the astute buyer usually secures the best buy for his client, sometimes media values between two given availabilities or schedules are so close that either can be justified. "Naturally those reps or stations who have been cooperative in the past, would surely be looked upon by us more favorably in such situations."



Marianne Monahan, Needham, Louis & Brorby, Inc., Chicago, reports that "after the broad media objectives for a campaign have been determined at NL&B, we pinpoint as closely as possible a localized definition of our target group with a product profile. Although the profile's questions seem basic, they are answered very carefully



by the buyers and the results have been excellent. Questions cover: *Who* are my prospects—men or women, young or old, highbrow or lowbrow, etc.? *What* do I plan to tell them—a simple message, complex story, soft sell or hard pitch? *Where* do they live? Are they located in one regional area or pretty much everywhere? *Which* cities require more emphasis than others because of differences in potential, product availability, or competitive activity? *When* can the advertising do the most good—all year, seasonally, and what days of week and hours? Finally, *How* can I tie these answers all together to produce the best possible combination of elements to solve my client's problems? These simple questions have proven to be a valuable guide."

Louis W. Williams, Merchandising Director;
Sandra Hainley, his associate; R. W. Holt,
food merchandising; Robert D. Culver, in-store
liaison; Phyllis dePew, demonstrator; Virginia
Gardner, CCA director; Bernice Sraver, statistician.



Only on WXEX-TV, Richmond's


#1 Merchandising station

WXEXpeditionary force: seven full-time merchandising specialists who give you more exposure, more push, more selling power per ad dollar because they work with the stores to move your product. Here's how: Community Club Awards. In-store food and drug displays. Demonstrations, sampling, couponing. Store window displays. Food merchandising bar. Calls on jobbers, wholesalers, retailers.

BC-TV Basic. Tom Tinsley, President; Irvin Abeloff, Vice President. NATIONAL REPRESENTATIVES: Select Station representatives in New York, Baltimore, Washington and Philadelphia; Adam Young in Boston, Detroit, Chicago, St. Louis, San Francisco, Los Angeles, Minneapolis, Milwaukee, Cincinnati, Cleveland, Pittsburgh and Seattle; Clarke Brown Company in the South and Southwest.

**Richmond and
Central Virginia**

WXEX-TV 



your
first
and biggest
step

**TO TELEVISION COVERAGE
IN THE ENTIRE SOUTHEAST
IS CHARLOTTE-WBTV**

Make your own comparison!

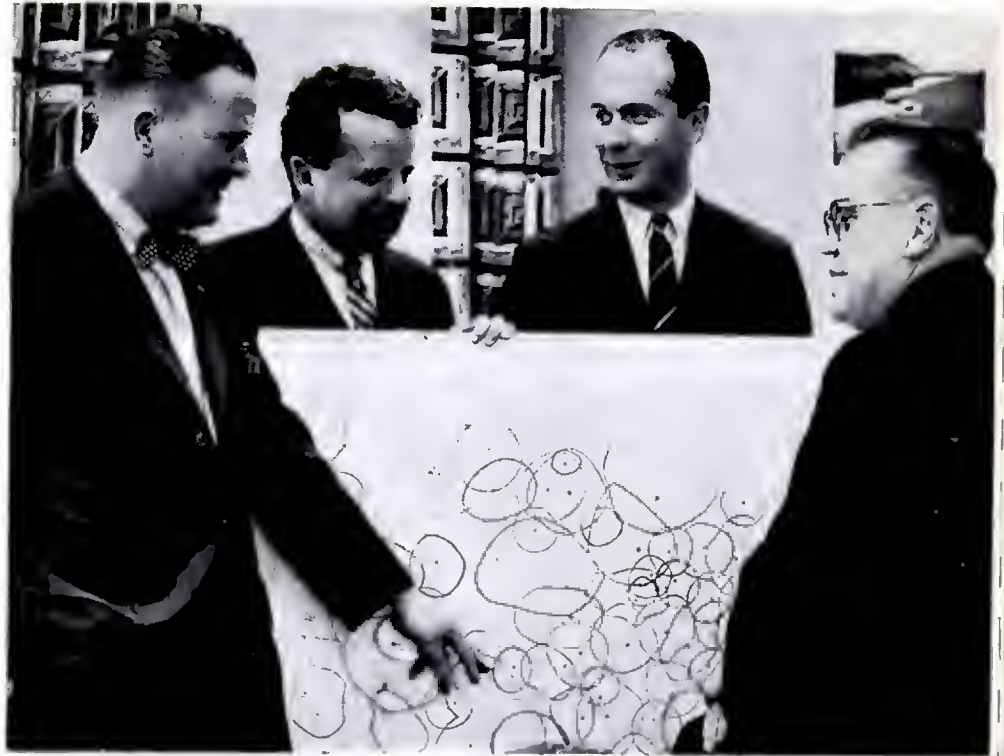
NCS #3 gives CHARLOTTE-WBTV 632,070 TV homes. Atlanta has 579,090. Louisville 509,480. Birmingham 587,800. Memphis 453,240. CHARLOTTE STATION "B" 442,690. Miami 434,800. New Orleans 380,020. Nashville 366,560. Norfolk-Portsmouth 337,580. Richmond 311,680.

Take the biggest step first—enjoy Charlotte's invigorating sales climate. Contact WBTV or CBS Television Spot Sales for the complete market story.



JEFFERSON STANDARD
BROADCASTING COMPANY

PROBLEM: How to build a tv net to fit Gamble Stores sales area is tackled by (l to r) Gus Younger, G-S sales manager; John Lamb, BBDO account supervisor; Jerry Gamble, G-S assistant sales manager and Carl Raugust, G-S v.p. of merchandising



BBDO STUNS 'EM

WITH A PRE-EMPT TV NETWORK

- ▼ Here's the story behind that one-shot, prime time, "do-it-yourself" network that leaves admen gasping
- ▼ Daring concept of clearing time on 70 net-affiliated stations proved by Gamble Stores show next week

The thought alone is enough to give the hardest agency media man nightmares: To clear an hour of prime evening time on 70 tv stations—all affiliated with one network or another—to blanket a regional advertiser's 20-state sales area with a one-shot spectacular.

Only a client—and only the most adventuresome kind of client—would dare to dream of so ambitious a proj-

ect. So it was Bertin C. Gamble, chairman of the board and president of Gamble-Skogmo, Inc. (a man who has accomplished other ambitious projects such as raising a \$15 million bank loan on the phone), who came to his agency, BBDO of Minneapolis, last fall with the idea.

Gamble's idea: a tv show with top stars to celebrate the 100th anniversary of Gamble Stores 65 years ahead

of time ("While we're still here to enjoy it," he explained) and air it in prime time in every market through the 20 midwestern states where Gamble's chain of 2,304 stores is spread.

What could BBDO do about it? BBDO people now admit they weren't at all sure at the time what could be done about such a tall order. But they countered with the question that if they could manage to line up the stations, what could the client do about merchandising?

What they both did is the talk of the broadcast advertising industry. This coming week, about five months and \$250,000 later, the Gamble stores show, *Way Back in 1960*, starring Herb Shriner, Jaye P. Morgan, Tom Poston and Dennis Day will be seen

in every one of the prescribed markets and in prime evening tv time. Talent costs will come to about \$150,000.

How was it accomplished? Here

is the timetable reported by BBDO to SPONSOR:

1 November: Betty Hitch, BBDO timebuyer on the Gamble-Skogmo account, made her first soundings. Via

telephone, she explained plans to the Chicago station representatives, through them made initial contact with major stations in the markets needed, received from them "honor

LOOK AT THE STATION LINE-UP BBDO CLEARED

State	City	CALL LETTERS
COLORADO	Colorado Springs	KKTU-TV
	Denver	KLZ-TV
	Grand Junction	WREX-TV
	Pueblo	KCSJ-TV
ILLINOIS	Peoria	WTVH-TV
	Champaign	KCRG-TV
	Rockford	WREX-TV
	Springfield	KYTV
	Quincy	KHQA-TV
	Sterling	WOC-TV
INDIANA	Evansville	WTVW-TV
	Fort Wayne	WANE-TV
	Indianapolis	WISH-TV
	South Bend	WSBT-TV
	Terre Haute	WTHI-TV
IOWA	Cedar Rapids	KCRG-TV
	Des Moines	KRNT-TV
	Davenport	WOC-TV
	Sioux City	KVTU-TV
	Mason City	KGLO-TV
KANSAS	Goodland	KBLR-TV
	Great Bend	KCKT-TV
	Hutchinson	KTVH-TV
	Wichita	KAKE-TV
	Topeka	WIBW-TV
MICHIGAN	Flint	WJRT-TV
	Pontiac	WJRT-TV
	Lansing	WJIM-TV
	Marquette	WLUC-TV
	Traverse City	WWTU-TV
	Cadillac	WWTU-TV
MINNESOTA	Grand Rapids	WOOD-TV
	Alexandria	KCMT-TV
	Duluth	KDAL-TV
	Rochester	KROC-TV
	Minneapolis	WCCO-TV
	St. Paul	WCCO-TV
MISSOURI	St. Cloud	WCCO-TV
	Austin	KMMT-TV
	Columbia	KOMU-TV
	St. Louis	KMOX-TV

State	City	CALL LETTERS
MISSOURI (continued)	Joplin	KODE-TV
	Jefferson City	KOMU-TV
	Kansas City	WDAF-TV
	St. Joseph	KFEQ-TV
MONTANA	Billings	KOOK-TV
	Butte	KXLF-TV
	Glendive	KXGN-TV
	Great Falls	KFBB-TV
	Missoula	KSMO-TV
	Kalispell	KSMO-TV
NEBRASKA	Hastings	KHAS-TV
	Kearney	KHOL-TV
	Hayes Center	KHOL-TV
	Lincoln	KOLN-TV
	Omaha	WOW-TV
	North Platte	KNOP-TV
NEW MEXICO	Roswell	KSWs-TV
	Albuquerque	KOB-TV
NORTH DAKOTA	Bismarck	KFYR-TV
	Williston	KFYR-TV
	Minot	KFYR-TV
	Dickinson	KDIX-TV
	Fargo	WDAY-TV
	Grand Forks	KNOX-TV
OHIO	Cincinnati	WCPO-TV
	Lima	WIMA-TV
	Toledo	WTOL-TV
SOUTH DAKOTA	Aberdeen	KXAB-TV
	Rapid City	KOTA-TV
	Sioux Falls	KELO-TV
TENNESSEE	Nashville	WLAC-TV
WISCONSIN	Eau Claire	WEAU-TV
	Green Bay	WLUK-TV
	La Crosse	WKBT-TV
	Madison	WISC-TV
	Milwaukee	WITI-TV
	Wausaw	WSAU-TV
WYOMING	Casper	KTWO-TV
	Cheyenne	KFBC-TV

commitments" that they would try to clear once a target date was set. The report on this preliminary was then given to the account group.

1 January: With the decision reached on the telecast date—Thursday, 10 March from 7:30 to 8:30 p.m. as the most-preferred time — Betty Hitch went back to the stations who had offered to cooperate, reminded them of their agreements, and asked for confirmations. Again, this was done via phone and through the station reps.

15 January: First stations were being heard from with definite clearances; line-up was beginning to become firm.

19 February: Line-up was virtually firm with nearly 70 stations in the bag and contracts already mailed.

25 February: The last seven stations were now in; the timebuying job completed two weeks ahead of the telecast.

Time cost: about \$50,000, not including tape transmission via network lines from three centers—Denver, Minneapolis and Flint. Nor does it include tape, dubs and kines for about 14 island areas.

Building this unique one-shot, prime time tv "network" was done by a single buyer—Mrs. Hitch. That it was done at all is regarded as amazing by just about everyone in broadcast advertising. What is more amazing is the smoothness with which it was accomplished.

"Everything was done by phone," Mrs. Hitch told SPONSOR. "Until the contracts went out, not a piece of paper changed hands except for a wire of confirmation. When the idea was mentioned originally, it looked like an impossible task. Yet it all fell together so easily, that I'd love to try it again."

What made it fall together was the cooperation of the reps, stations and even the networks themselves. "From the beginning," Mrs. Hitch went on, "the station reps were excited about the concept. If they hadn't been, they could never have sold the stations so readily. Their enthusiasm was conveyed to the stations, and when they saw the full scope of the thing, they proved just as enthusiastic. In only a few cases was a station hesitant to the



THEY DID IT: Betty Hitch, BBDO timebuyer, is proof you can send a girl to do a man-sized job; single-handed she cleared those 70 stations. Here she is with Duane A. Zimmerman (l), asst. radio/tv dir.; Gene L. Kohner, dir. BBDO Minneapolis

point that we had to make a direct pitch."

One of these latter was KCRG-TV in Champaign, Ill., which wanted to schedule the show later at night because it didn't want to put a film in prime hours. A call from Betty Hitch assuring them that this was a tape show did the trick, and it goes off at 7:30 p.m.

In a number of instances, times and days were switched, but the reasons were that BBDO wished it that way. In a market, for example, where a station had a local show in the desired hour, the agency and client refused to pre-empt it. They did not want to risk ill-will for Gamble Stores from another local advertiser. In the case of Montana, BBDO chose Wednesday instead of Thursday night on all three stations as the stronger broadcast night—thus setting up what they call their "Montana network." But the vast majority of the stations will be showing the Gamble show on Thursday from 7:30 to 8:30 p.m.

"We're amazed it came off," says Gus Younger, sales manager for Gamble-Skogmo. And so is just about everyone else. For the 70 stations cleared in prime hours all have some network affiliation. One of them (KMOX-TV in St. Louis) is a CBS o&o. Gene Wilkey, general manager, got permission to go along directly from CBS TV president Merle Jones.

While Betty Hitch was lining up stations, there was plenty of simultaneous activity. Early in November,



FINISHING TOUCH: Storyboards for commercials are studied by (l to r) Harry Heim, BBDO tv art director; Erl Grande, tv art director; Robert N. Harvey, tv copywriter

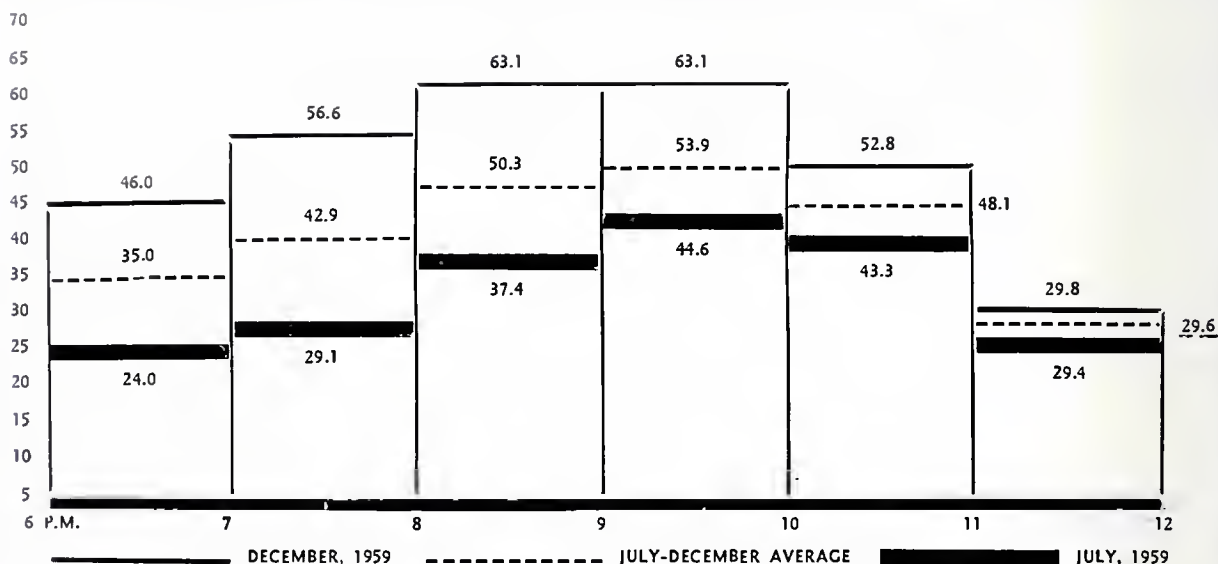
the client company set out to show what it could do in merchandising the anniversary. Carl Raugust, G-S vice president in charge of merchandizing, Gus Younger, sales manager and Jerry Gamble, assistant sales manager, contacted manufacturers for a month lining up the 100 special items that would make up the "Gamble's Big 100" to be featured on the show. These range from plastic pails to stereo sets, from paints to garden tillers, from car batteries to refrigerators.

The merchandising support is at all levels. In March and then again in the fall, about 100,000 radio announcements will be used by Gamble and its franchise stores to celebrate

(Please turn to page 46)

HOW EVENING TV VIEWING VARIES BY SEASONS

Starting point for nearly all summer rate card revisions (both net and spot) is the seasonal variation in tv viewing. This chart shows how summer decline also varies by time periods with biggest summer-winter differential in heart of prime time



Source: A. C. Nielsen, NTL. (U.S. homes using tv—average % per minute during hours—December 1959 vs. July 1959)

New summer rate cards for spot tv

- Hefty new summer discounts on net tv may lead to wide-scale revisions of spot's summer rate structure
- Here's how WTOP-TV and WBTW have adjusted their rate cards to provide for summer viewing variables

Hard on the heels of new summer discount plans offered by all three networks (see SPONSOR, 13 February) comes news that individual tv stations are beginning to tackle the problem of the traditional summer viewing dip with new seasonal rate cards.

This week two new cards, each containing substantial summer revisions, were circulated along Madison Avenue, and both timebuyers and station representatives began speculating

about a possible large-scale revision of spot television rate structures.

First to appear was the new dual-season, dual-rate plan offered by WTOP-TV, Washington, D. C., followed closely by a similar card from WBTW, Florence, S. C. The latter's sister station WBTW, Charlotte, N. C., is reportedly readying a new card, built on the same principles, and trade interest in summer spot rate changes seems to be building fast.

The WTOP-TV plan, which appears in its new trade card No. 11 effective 1 March, splits the year into two seasons. Season No. 1 (summer) runs from the third Sunday in June for 13 consecutive weeks. Season No. 2 comprises the 39 fall, winter and spring weeks.

Each of the two seasons has its own rate structure (see box at right) and each covers both program and spot prices.

In general, WTOP-TV has used the rates previously in effect on the station as the basis for its Season No. 1 (summer) rate structure. New rates apply to the 39 weeks of season No. 2.

WTOP-TV's new plan was devised by John S. Hayes, president of the Washington Post Broadcast Division, and George Hartford, vice president

and general manager of the station, as a method of applying variable rates to seasonal audience levels, similar to those which have always applied to varying periods in the broadcast day.

A study of Nielsen and other research data shows clearly a dip in average tv viewing during the summer months (see chart on facing page).

Though weekly cume figures prove that substantially as many homes watch tv in the summer (90.9% weekly vs. 94.2% in the winter), the amount of viewing per home is less, and the average audience per minute between 6 a.m. and 12 p.m. drops from 55.5% to 36.3%.

The WTOP-TV plan takes cognizance of these seasonal fluctuations, and also of the fact that the greatest variations occur in prime time.

As WTOP-TV general sales manager Bob Bordley explained to SPONSOR, the new rate card provides heftiest rate differentials in prime time periods, while in late evening fringe times, where no appreciable seasonal changes in audience occur, there is little or no difference between Season No. 1 and Season No. 2 rates.

Thus no rate differences are shown for participations in the *Late Show* and *Late Late Show*, while savings on a 60-second announcement in AAA time are 20% over the fall-winter-summer rate.

The box at right shows other examples of savings on minute spots, 20-second announcements and I.D.'s.

Except in one-time AAA segments for 20's and 60's (not subject to frequency discounts), virtually all programs and announcements carry the usual discounts for 26- and 52-time advertisers.

As an example of how the new rate card benefits both long-term and summer season advertisers, Bordley cites the purchase of a 60-second spot in AA time.

A 39-week advertiser in the fall, winter and spring (Season No. 2) periods would pay the \$405 per spot rate, or a total of \$15,795 for a one spot a week schedule. If he continued for the 13-week summer period he would pay the Season No. 1 52-week rate of \$320 per spot, or a total of \$4,160 for the summer period. In addition, he would receive the \$360

rate for Season No. 2, or a retroactive credit of \$15 for each of the 39 weeks he had been on the air.

Thus his 13 weeks of summer Season No. 1 spots would cost him only an additional \$2,405 (\$4,160 less the Season No. 2 credit of \$1,755).

As for the advertiser who went on only during the 13-week summer period, his savings over the fall-winter-spring rate would be \$50 weekly. He would pay only \$5,200 rather than the Season No. 2 rate which would total \$5,850.

According to station manager George Hartford, "We want people to

advertise in the summer. The difference in total sets in use between summer and winter certainly indicates a difference in value to the advertiser. This is what our new rate plan attempts to equalize."

SPONSOR talked to a number of media men for reactions to the new dual-season plans and found nearly unanimous approval for the WTOP-TV and WBTW cards. As one time-buyer put it, "Almost any advertiser can benefit from upping his tv exposure during the summer months, as long as he knows he's getting his money's worth."

HIGHLIGHTS OF THE WTOP-TV DUAL-SEASON RATE PLAN

TYPE OF SPOT	SEASON #1 (summer)	SEASON #2 (fall-winter-spring)	SAVINGS OF SEASON #1 OVER SEASON #2
AAA 60 sec. (8:29-10:30 p.m.) 1-52 weeks	\$400	\$500	20%
AA 60 sec. (7:59-8:29 p.m.) 1-25 weeks 26-51 weeks 52 weeks	\$400 \$360 \$320	\$450 \$405 \$360	11.1%
AAA 20 sec.	\$400	\$400	No saving in this one prime time category
AA 20 sec. 1-25 weeks 26-51 weeks 52 weeks	\$350 \$315 \$280	\$400 \$360 \$320	12.5%
AAA I.D. 1-25 weeks 26-51 weeks 52 weeks	\$200 \$180 \$160	\$250 \$225 \$200	20%
Late Show Participations 1-25 weeks 26-51 weeks 52 weeks	\$200 \$180 \$160	\$200 \$180 \$160	No saving here due to negligible difference between summer and winter viewing habits

Hectic day of a station manager

➤ Station manager Ben Strouse read SPONSOR's story of a timebuyer's typical day, decided to check his own

➤ Result: A minute-by-minute record of how a station operator spends his typical eight-hour, hurried day

Sometimes one story leads to another. When Ben Strouse, president and general manager of WWDC (Washington, D. C.) read SPONSOR's article on how a timebuyer spends his day (9 January 1960) he decided to jot down the comings and goings of a typical day in his own life. The result was this unsolicited diary of what he did from 9:15 a.m. until he headed for home at 5:50 p.m.

9:15—Call back left over from yesterday to Hollis Seavey of Regional Broadcasters in regard to Senate committee hearing on NARBA and the Mexican treaty.

9:20—First brief look at mail—and a cup of coffee from secretary, Fran Milford.

9:36—Fran says there's a Federal Trade Commission investigator talking to Joe O'Neill, our music librarian. Joined them—investigator asking a few questions about specific record distributors. We answered.

9:45—Call from Blair, New York—Wells Barnett—discussed several subjects.

9:55—Call from Westinghouse, New York—Dick Pack—a few final wrap-up details on deal for WWDC to carry WBC European news.

10—Unscheduled meeting with Bob Robinson, WWDC news director; Ross Beville, vice president for engineering, and Otto Menkes, auditor, re final arrangements and starting date, WBC news deal.

10:30—Call from Joe Phipps, Deadline Washington, Inc. (Washington news service) re a news development of interest to us.

10:35—Brief session with Menkes re NAB questionnaire just received.

10:40—Signed orders from sales department—airline (national) and automotive (local).

10:45—Call to John Boden, Blair, Chicago, to answer a few questions thrown at us by Chicago agency.

10:55—Telephone discussion with Washington restaurant owner re possibility of moving nightly *Steve Allison Show* to his restaurant. Arranged for meeting of all concerned for a few days later.

11—Brief phone call with attorney re real estate problems.

'IT WAS AN ORDINARY DAY,' SAYS STROUSE, 'BUT I WAS



FIRST ROUTINE of a busy eight hours for Ben Strouse, president and general manager, WWDC, Washington, D. C., is coffee, phone calls, correspondence with secretary Fran Milford, pouring sponsor's product



ON THE RUN seems to be the theme of the manager's activities. Here Ben Strouse (l), with comptroller Otto Menkes, hastily signs important checks en route to an outside appointment, then a 15-minute lunch

11:05—Menkes again, with a question on proper billing procedures for multith work done by WWDC for sister station, WMBR, Jacksonville, and other related companies. Procedure established.

11:10—Call from national sales vice president, Herman Paris, re setup for a remote broadcast tied in to motion picture operation.

11:15—Get together with Norman Reed, vice president for public relations, on various matters, including handling of publicity on WBC news deal. Decided to release publicity after first day's broadcasts.

11:25—Worked on draft of new rate card for discussion with Paris and with local sales vice president Max Sherman.

11:45—Put on hat and coat to keep appointment with doctor.

11:46—Call from Joe Phipps.

11:47—Signed a few checks that needed immediate attention.

11:48—Got out of office—drove to doctor's.

12:15-1:15—Doctor—mostly spent in waiting room.

1:15-1:30—Hamburger and coffee

at the Statler Hotel coffee shop.

1:30-2:15—Haircut (a week late), manicure (ditto), and shoe shine at Statler barber shop.

2:30—Back at WWDC for scheduled meeting on program and promotion plans.

2:30—Two gentlemen from B&O Railroad waiting to discuss running rail spur to property behind our transmitter. Referred them to Ross Beville for information they needed.

2:35—Phone messages from Harry Gale of Music, Inc. and an insurance man. Will call them later. Call from Sid Beighley of WMBR, Jacksonville.

2:45-4:15—Meeting got underway—sort of brainstorming session. All department heads in attendance: Paris, Sherman, Reed, Robinson, Beville, plus program director, Ed Studney, and promotion director, Jo Wilson. Tossed around final plans for WWDC Telephone Sweepstakes contest. Reviewed programing. Got a few good ideas started for future development.

4:15-4:50—Sessions with Paris, Wilson and Millie Schellinger, traffic manager, on merchandising plan for

three new national accounts—and our current very tough availability problem. Interruptions by call back from Harry Gale and a call from Robinson that, "We have an engincer available—when can you cut this week's editorials?" Told him I'd be in the studio at five o'clock.

4:40—Called back Gale and insurance man. Both out. Checked mail.

5—Discussion with Steve Allison re several restaurant possibilities for location of his late night program. Also, can he run as a delegate from D. C. to Democratic convention? Answer: He can, but he'd be off the air throughout the campaign. He decides not to run.


5:12—Beville calls on intercom.

5:15—Menkes calls on intercom.

5:20-5:40—Cut eight editorials in Studio C for upcoming week.

5:40—Jo Wilson brings in proofs of our newspaper campaign. They look good.

5:45—Piled up mail needing answers. Maybe there'll be time to dictate replies tomorrow morning.

5:50—Pooped—heading for home—and a martini. 

STARTLED TO FIND I HAD MADE 36 DIFFERENT ENTRIES'



ON THE AIR editorials are fixed part of Strouse's routine. Here he records eight editorials for upcoming week with engineer Charles Schrider and producer Bob Robinson, also news director for the indie



BRAINSTORMERS include (clockwise), Millie Schellinger, traf. dir.; Otto Menkes, compt.; Jo Wilson, prom. dir.; Bob Robinson, news dir.; Ross Beville, v.p., engr.; Norman Reed, v.p., pub. rel.; mgr. Strouse

Selling bread in a lunchbox town?

► Pittsburgh's mills and factories make sandwich a big lunch item. But bread brand competition is tough

► Taste Master drove wedge into market with off-beat radio spots, got consumer acceptance, big sales jump

Taste Master likes to hear the noon whistle blow in Pittsburgh. It means that hundreds of workers are hungrily reaching for lunchbox sandwiches made with Taste Master Bread.

This wasn't always the case. Competition between bread brands is rough in Pittsburgh, and the battle for dealer shelf space a constant one.

So Taste Master has had to fight for its slice of the market.

The company had tried 10-second tv spots together with newspaper ads. "But 10 seconds weren't enough time to create a brand preference," says S. L. Rothman, of the S. L. Rothman agency which handles Taste Master advertising. "We needed to get a

greater audience, but without increasing the ad budget."

It was a little over a year ago that Rothman, and the Vienna Baking Co. (makers of Taste Master) got together with KDKA's well-known disc jockey, Rege Cordic to work out a campaign that would get greater consumer acceptance.

Cordic, a specialist in creating zany commercials, came up with mythical super-salesman named Peter Abbott. The bread company listened to the Cordic credo, bought the idea, then bought a schedule of 20 minute announcements per week to carry it out.

The ad budget was transferred from tv and newspapers to KDKA. Spots run from 10 a.m. to 8 p.m. with a daily strip on the morning Cordic show. Vienna baking, now with an annual \$50,000 radio budget, is so impressed with the job being done that they recently bought 10 billboards which say, "Peter Abbott loves Taste Master," a slogan which only has significance to those who've heard the spots. As a result of the strategy switch Taste Master sales and distribution have moved steadily upward.

Simply stated Cordic's effective philosophy is this: "You have to be entertaining. They'll listen for the jokes and hear the pitch."

Like all Cordic creations, the Taste Master commercials are full of wild, imaginative notions. The copy they concerns Peter Abbott, who is tormenting a child who keeps mistaking him for Peter Rabbit. The more persistent Abbott gets selling his loved bread, the more the child interrupts. When Abbott describes Taste Master Swedish Rye as mild, the youngster breaks in to inquire whether it is imported from Sweden. Abbott, exasperated, tries to ignore the little fellow, insists that the bread is mild, *really* mild. The heckler hears the last word, asks, "Can you light either end?"

When Abbott proclaims that Taste Master bread can't be beat, the lo-

ZANY TOUCH is trademark of all Cordic commercials. Here KDKA's well known d.j. (l) and assistant Karl Hardman put live sound effects into Taste Master e.t. to underscore copy point



WHAT THE BIG FOUR TOLD CBS-TV AFFILIATES

As far as broadcasters are concerned, the big four in regulatory and legislative Washington are Senator Warren G. Magnuson, chairman of the Senate Interstate and Foreign Commerce Committee; Representative Oren Harris, chairman of the House Interstate and Foreign Commerce Committee; John C. Doerfer, chairman of the FCC; and Earl W. Kintner, chairman of the FTC. These men spearhead the governmental moves aimed at further regulation of the air media.

In a historic get-together arranged by Dr. Frank Stanton, president of CBS, these four men sat down with CBS-TV Affiliates in Washington last week and expressed themselves frankly. They offered advice, admonitions, and even praise. In the process, they revealed something of their basic thinking and strengthening convictions at this juncture of the industry improvement ferment. Man by man, here are the self portraits that they drew for the affiliates.

SENATOR MAGNUSON

Calm, pleasant, and powerful, not inclined to show his hand. He feels that the FCC has ample authority to deal with the industry. He is concerned about such matters as license trafficking, rating abuses, poor programing, and misleading advertising. He doesn't want to assume the role of "public censor." He believes in strong broadcaster responsibility and that licensees should support the Tv Code.

REP HARRIS

Aggressive, tough, tireless, a crusader and headline hunter. He says that the Communications Act of 1934 is sound but that some laws and procedures should be overhauled to make it effective. He feels that the broadcast licensee should have full responsibility for balanced programing and public service, that the government shouldn't interfere. But his long list of proposals, say broadcasters, contradict this.

CHAIRMAN DOERFER

Quiet, thoughtful, conservative, a man of deep and growing convictions. He is vigorously opposed to government regulation of programing, believes it unworkable. Broadcasters have taken a long time to make up their minds about Chairman Doerfer, now are forming a healthy respect. Observers say he has solidified his stand based on deep conviction that the democratic system calls for minimum intervention.

CHAIRMAN KINTNER

Eager, alert, ambitious. It seems apparent that after years of frustration Chairman Kintner intends to make hay while the sun shines. He confused affiliates by venturing into areas, such as programing, beyond his province. Urges expansion of Tv Code Review Board services. Intends to clean up advertising abuses in every way at his disposal and is working overtime with agencies and media to do it.

A dramatic rebuttal to a personal reference by Representative Harris was delivered at the close of the first day by Chairman Doerfer. Initiated by Dr. Stanton in the interest of fair play, the rebuttal took exception to Mr. Harris' allegation that Mr. Doerfer was too intent on defending the broadcast industry and failed to back Committee proposals. Mr. Doerfer cited instances of record to the contrary, vigorously expressed his conviction that the best regulation under a democracy is minimum regulation.

indicates he doesn't think it's much of a victory. "Who'd wanna beat bread, anyhow?"

All Peter Abbot commercials are cut's, but Cordic incorporates live sound effects to add to their impact. For example: Abbott and the child go off to the store accompanied by a hopping sound. And occasionally there's a musical flourish beginning the commercial or a crash at the end to add a final punch. It's Cordic's theory that these gimmicks add to message recall and build up the listener's expectancy for the next one. All commercials therefore carry built-in name reminders.

At one point Abbott tells the kid that he isn't a rabbit, but that he is a rabid fan of Taste Master Buns, the fun bun." This revelation deflates the child, who dismisses the commercials as being cuckoo. Cuckoo or not, they sell.

To the many-sided Rege Cordic each commercial is a variety show in miniature. The advertiser buys the show in the hope that the entertainment value will attract the listener who will then be exposed to the sales message.

This theory has paid off for Taste Master, and has already given the bread company the brand identification it frequently takes years to develop on full-length shows. Word of mouth has made Peter Abbott a popular Pittsburgh personality. The Rothman agency reports that delivery men now hear people in the stores talking about Peter Abbott. "This gives the campaign added field support."

The public's greater awareness of Taste Master has brought the line into new locations and has brought in more sales from standing accounts. What may have started out as a hare-brained scheme has paid off in concrete sales figures.

Taste Master gets into more lunchboxes these days, which pleases president of the bakery, Alvin Klein. Client reaction was summed up by Rothman, who said, "We've gotten excellent acceptance by showcasing our product with real entertainment. We feel that radio is doing a spectacular job for us."

75% goes into the wastebasket

➤ SPONSOR survey shows there's a tremendous waste in research material sent agencies by tv/radio stations

➤ Agency buyers say at least 75% is junked. Why? Because the research isn't new, original or factual

In today's buying climate, agency timebuyers need good radio and tv station research more than ever. But they're not getting it.

Most stations, buyers charge, fail to provide solid facts-and-figures research. Yet this is the only type of research which can serve as a tool in simplifying the task of buying and making more effective buys.

This is the consensus of top New York buyers queried by SPONSOR as to the value and useability of research material originating at the station level. Their collective criticism—both pro and con—of such information sets up some guidelines which can serve to broaden station management's understanding of the buyer, his over-all advertising objectives and his method of operation.

Most station research comes to the buyer in the form of direct mail material, although direct mail specialists have known for some time that mails get minimum readership, motivate few to action. SPONSOR's most recent survey seems to indicate an even lower readership of direct mail than the law of averages would indicate.

Analysis of mail and estimates from the buyers themselves indicate that at least 75%—and often 95%—of all station promotion matter is pitched into the wastebasket. Which material gets maximum attention, and which is saved for the ad agency's files?

Buyers agree on the following: Only truly original, factual, new research information is perused and kept. And, they contend, most station

research doesn't fall into any of the categories—original, factual or new. To trace the flow of incoming station data to (1) the wastebasket or (2) the file, SPONSOR asked a respected agencyman to keep a week-long check.

Peter M. Bardach, new media supervisor at Foote, Cone & Belding (after years of broadcast buying experience), replied with this breakdown: In a single week he received 110 station mailings—"not typical, that it was unusually light." Of the 110 pieces, 25 were from radio stations, the remainder from tv. (This figure does not include research promotion material sent by network or station representatives.)

Mr. Bardach was asked by SPONSOR to keep a running accumulation of two piles—that material which he would normally throw out; the other, which he could use and would keep. At the end of the week, there was only one pile. Not a single mailing piece was useful to him (although two would have been had he been interested in buying Negro-appropriate radio).

He cited several examples of o

BUYERS LEARN STATION RESEARCH DATA IN THESE THREE



1. AT A PRESENTATION: This luncheon given for a CBS Stations presentation is typical of the trend to bring facts to media people in major buying centers at luncheons or cocktails



2. IN THE FIELD: Many buyers travel to see facilities and market first hand, as with Peter Bardach (1), Foote, Cone & Belding, and Frank Sweeney, Lambert & Feasley, on Chicago trip

anding successful and meaningful
ation surveys of the past, but point-
out that they are few and far be-
ween. One of the problems, he says,
ay be a lack of understanding as to
hat a buyer is looking for. "By and
rge, it reduces to facts—not fiction;
statistics which are not available else-
here; analytical material which
ives us new information on audi-
ences or the market."

Stations may not realize, said an-
other buyer, the odds against their
material being kept. "There are 5,000
stations in the country, and sooner or
later almost all of them send us ma-
terial. Many have regularly sched-
uled mailings once a week or month.
Add to this newspapers and maga-
zines, and even carcards and outdoor
for the all-media buyer, and you have
an astronomical total of material
coming across the desk. I could spend
a whole day just scanning material
which comes in unsolicited; and we'd
need three full-time file clerks and a
storage area four stories high to keep
all the stuff!"

So the station research material
that escapes the trash basket must be
stand-out, in content as well as in
format, although the latter is far less
important than the factual informa-
tion.

What kind of information does

VARIED WAYS



3. BY DIRECT MAIL: Most station re-
search goes to buyers in this form. But buy-
ers say at least 75% of this is tossed out

TIMEBUYERS GIVE STATIONS ADVICE FOR BETTER RESEARCH

- *Give us original material, not a re-hash of figures already available.*
- *Put more stress on qualitative information, less on box-car figures.*
- *Sharpen up your professional buying approach—you're aiming at professionals who know what you—and they—are doing.*
- *Don't compete negatively—and thus downgrade other facilities in your market as well as your entire industry.*
- *Don't all claim to be first in a market! (And most stations do!)*
- *Hire more experienced research and promotion people.*
- *Rely on your national station representatives for guidance and direction if research is aimed at advertising agencies.*
- *Learn more about national buying patterns and what is really needed.*
- *Don't send out research or mailings just to be sending something. Up to 90% of all promotional direct mail is tossed in the wastebasket.*
- *Work more diligently to establish a station image or personality.*
- *Rely on facts instead of words; cut down on the adjectives.*

stand out in this mountain of mail?

Here's the reply SPONSOR got from Evelyn Lee Jones, chief timebuyer at Donahue & Coe: "It's honest, and doesn't belittle what other stations in the market are doing. It creates a station image and personality, and doesn't merely re-hash ratings figures and coverage data which we already have.

"But it's a rare station which doesn't say it's No. 1. They all claim to be first. And the material they send in all looks alike—like one scarf in 12 colors. It also seems to be done off the top of the head, without reason. The first rule should be to say something only when there's something to be said."

A chief buyer at still another top agency charged stations with sending in pre-packaged information which is worthless because "it includes a few figures copied from *Sales Management* or *Standard Rate & Data*—Do they really think we don't see these figures—a picture of the local oil well, a station log and an extensive map which shows the station covers the entire eastern half of the United States?

"And why do they all think the difference between a 10.6 and an 11.2 is astronomical?" she continued. "Any buyer balances all new ratings figures so that a .6 difference is inconsequential. Still, the bulk of station research

...st. first, first' and then
...s .6 edge."

ard Tashjian, buyer at Mogul,
ams & Saylor, would also like to
e much more really original and
qualitative station research.

"Most of it is done on a quantita-
tive basis—ratings, coverage, etc. I'm
interested in knowing the audience
aspects which include such things as
a socio-economic breakdown of listen-
ing, tune-in habits, income, family
size—the type of thing which print
gives us." A good buyer, he adds, al-
ready knows the "sheer numbers and
weight" of a station.

Peter Bardach also asked for this
kind of qualitative information. In
his opinion the stations which com-
pile and furnish the best research in-
formation seem to be the big ones
with money available. But he feels
that even small-budget stations could
come up with original material on
their own market. He suggests that
they work closely with their national
representatives in learning the type of
data agencies want and then develop-
ing the facts.

Broadcast representatives, in Bar-
dach's opinion, do as fine a job as
print reps in their research. But the
bogdown comes at the station level.
Another buyer suggested two possi-
ble reasons for newspapers and maga-
zines originating more and better
local-level research than stations:
(1) Print people are obviously more
oriented to a print or direct mail me-
dium, knowing better how to put
printed words and statistics together
in a persuasive presentation: (2)
Print people don't have the enormous
expense of buying ratings informa-
tion and money can be funneled into
original market and media surveys.

Buyers were asked to cite broad-
cast station material which they re-
call as superior in concept and re-
search. Among those mentioned were
a study and presentation done by the
OK Group of Negro-appeal stations,
which retained a professional psy-
chologist to analyze consuming and
attitude habits of Negroes. Another
mentioned a film presentation on New
England documenting the total mar-
ket covered by the Yankee Network.

Still another commended WNEW,
New York, for a recent detailed study

(Please turn to page 46)



TRANSFORMATION from "pale" to "tan" gets before-and-after treatment in Man-Tan spots

Man-Tan zooms to \$1,800,000 tv budget

➤ New product gives tv major media status after tests; advertising budget, tied to soaring sales, continues to rise

➤ Males singled out with sports, news, late movie adjacencies in burgeoning drive now in over 50 markets

More television for Man-Tan. That's the story at Kastor Hilton Chesley Clifford & Atherton this week, as it has been virtually every week since results were in from last September's tests.

"It's a continuous cycle," points out agency account man George Bailey. "Advertising expenditures are tied to sales volume, which has been moving steadily upward, taking the ad budget with it. We're on tv in over 50 markets now, with new markets and additional spots to come. Increased advertising spurs sales to greater heights, and so on." Man-Tan's projected ad budget for the first year is estimated in the neighborhood of \$3,000,000.

This tv-oriented bonanza had its beginning in test markets when Drug Research Corp.'s new tan-producing

after shave lotion was first introduced last fall. After the initial all-print approach, tv was injected and brought about the "noticeable rise in sales," which gave it major media status in the ensuing campaign. Approximately 40% of Man-Tan's ad budget was assigned to print, to provide additional detail on the product.

Man-Tan addresses its 60-second filmed messages primarily to men. Though all ages are eligible, special attention goes to viewing habits of younger men, who, according to latest surveys, comprise the largest segment of Man-Tan's market. Favorite adjacencies are sports, news and late movies.

Spot frequency, at times as low as seven per week in some markets, can run well over 50 elsewhere. "Our buys are geared to market conditions

and sales effectiveness," Bailey explains. "When large quantities of the product go to wholesalers in a particular area, we pump in extra spots and maybe add a station, to help boost retail sales."

The usual pattern calls for over half of a market's weekly spot allotment to be aired over the weekend. With a large male audience on deck, Man-Tan buys "across the board" on weekends, i.e. at any time of the day or night when appropriate programming is on the air. Buys during the week are mostly nighttime, though a few late afternoon slots are used.

Man-Tan launched a new tv venture on 22 February when it assumed sponsorship of the ABC John Daly newscast in 10 markets, Monday and Thursday evenings. Negotiations are underway to expand into other network shows.

For this introductory phase tv drive

Man-Tan is running two film spots, produced by Gray-O'Reilly, on a rotating basis. They build product appeal by following an actor-demonstrator through the transition from "pale and pasty-faced" to "tan and terrific," as the accompanying audio describes it—with hints as to the favorable effect this will have on the ladies. "With the criticism leveled at tv commercials these days," Bailey hastens to add, "we want it known that the models obtained their tan appearance from the use of Man-Tan, no make-up of any kind or special lighting was used—what the camera picked up is the result of using Man-Tan."

The films also have the job of showing that Man-Tan is not a paint, stain or make-up, but rather acts chemically on the skin's top layers to produce a tan with qualities of natural sun-tan. Demonstration of Man-Tan as a clear

liquid is achieved by showing the actor's hand through a bottle of the product, with the words "crystal clear" superimposed. Shots of an actor wiping his tanned face with a handkerchief which he afterwards holds up to the camera, unsmudged, point up the relative permanence of a Man-Tan tan.

Another copy point the tv commercials put across is safety in using the product. A pair of hands is shown adding Man-Tan to a test tube of transparent liquid, with the superimposed caption, "amazing discovery Protocol." Audio goes on to explain that this tan-inducing formula "has been carefully tested by a team of dermatologists and found safe in medical and laboratory tests for all types of normal skin." The accompanying video is a split-screen before and after bearing the caption "Safe—Medically Tested."

AGENCYMAN GOES IN FOR INTENSIVE ROADWORK



FIELD FORAYS keep Kastor Hilton's George Bailey on top of accounts. Here he sounds out druggist on Man-Tan. Bailey got basic training on Man-Tan with pre-campaign tour of duty as salesman pitching wholesalers and drug chains

COMING: THE FIRST U. S. TRADES

Wallace Ross and SPONSOR to present nation's first tv commercials festival 18-20 May in New York City

Veteran admen will judge the tv sales messages by professional standards in product group competition

Veteran admen will judge tv commercials according to professional standards in the industry's first national trade show scheduled to take place this May.

Wallace A. Ross, festival director, announces a series of screenings, competitions and luncheons scheduled for 18-20 May at the Hotel Roosevelt in New York City.

For the first time tv commercials will be the subject of a trade show of

national scope in which the best U. S. advertising will compete for awards based on professional standards.

SPONSOR is co-sponsoring the event along with Mr. Ross because of its importance to the tv advertising industry as a milestone: a trade show for admen, judged by admen and with awards based on the industry's actual standards of excellence.

Hitherto, tv commercials had won laurels only at regional competi-

tions or for technical or artistic reasons in shows sponsored by the New York Art Directors, Chicago Art Directors and Hollywood Advertising Club.

Furthermore, admen previously had to travel abroad if they wished to witness major festivals, such as the one that alternates each year between Cannes and Venice.

The First American Tv Commercials Festival and Forum differs from its predecessors in three ways: it will be a truly nationwide competition, it will deal with U. S. tv commercials, and U. S. tv commercial only, and it will make awards based on product groups and professional advertising accomplishments.

The show will also be the first anywhere to devote particular attention

1. TIMETABLE OF COMMERCIALS SCREENINGS, LUNCHEONS AND AWARDS

Screenings are in two sections—with morning, afternoon and evening sessions for convenience in Grand Ballroom of Hotel Roosevelt, N. Y., 18-20 May

	WEDNESDAY, 18 MAY	THURSDAY, 19 MAY	FRIDAY, 20 MAY
10:00 a.m.	SCREENING—Group II*	SCREENING—Group I	Screenings for jury
12:30 p.m.	Cocktail reception	Cocktail reception	Cocktail reception
1:00 p.m.	Luncheon & forum	Luncheon & forum	AWARDS LUNCHEON & SCREENING
2:00 p.m.	SCREENING—Group I	SCREENING—Group II	SCREENING—Commercials Classics
5:30 p.m.		Cocktail reception	
6:00 p.m.		SCREENING—Group I	
8:15 p.m.		Buffet Dinner	
8:45 p.m.		SCREENING—Group II	

2. HERE'S HOW TO OBTAIN RESERVATIONS AND/OR ENTRY FORMS:

WRITE: THE AMERICAN TV COMMERCIALS FESTIVAL & FORUM
C O SPONSOR
40 EAST 49TH STREET
NEW YORK 17, N. Y.
ATT: WALLACE A. ROSS, FESTIVAL DIRECTOR

COSTS: A complete program ticket is \$30, but reservations for individual screenings and luncheons are available. Basic fee for entering commercials is \$6 each.

*Screenings are grouped alphabetically by product category: Group I is from Automotive to Dentifrices and Group II is from Gasolines to Travel (see page 43).

SHOW FOR TV COMMERCIALS

E D I T O R I A L

The most vital ingredient of the tv industry

In backing the 1st American Tv Commercials Festival and Forum to be held in New York in mid-May, SPONSOR is reconfirming its long-held belief that the sales message is the most vital ingredient of the entire tv industry.

When tv commercials are planned and executed with professional skill, polish and imagination, the entire medium benefits by their sales success.

When they are dull, amateurish and unconvincing, then no amount of careful programing or technical coverage can prevent a marketing breakdown.

Yet, despite the fact that nearly all experienced advertisers and agency men agree on the importance of commercials, tv's sales messages have received a

good deal less industry attention than they deserve.

The Tv Commercials Trade Show, which SPONSOR and Wallace A. Ross will present at the Hotel Roosevelt in New York, is designed to provide, for the first time, a genuinely professional forum for reviewing the work in this important tv area.

SPONSOR believes that this Festival and Forum will focus national attention on outstanding accomplishments in commercials, will emphasize the best side of tv advertising and will provide a marketplace of ideas via product-by-product comparisons.

We urge you to send in your entries for this exciting and valuable project and to make your plans now to attend one or more of the Festival showings.

o video tape and live commercials.

Another innovation is that tv commercials will be screened according to product groups rather than length or technique. Commercials will be screened in 25 product categories, ranging alphabetically from automotive to travel. For convenience, the entire range will be broken down into two groups, screened on alternate mornings and afternoons. There will also be evening screenings of both groups.

Commercials in Group I are from these categories: automotive, appliances, baked goods, beer and ale, bathroom soap, breakfast cereals, cigarettes, coffee and tea, cosmetics and toiletries, dairy products, dentifrices, consumer services (financial and utilities).

Those in Group II are gasoline and oil, hair preparations, household cleansers and waxes, institutionals, jewelry, laundry soaps and detergents, paper products, patent medicines, prepared foods and mixes, retail stores, hortening, soft drinks, travel and transportation.

Each group will be screened three times and at varying hours of the day to facilitate viewing. (See chart on facing page for screening schedule.) There will also be forum luncheons on Wednesday, 18 May and Thursday, 19 May.

Awards will be made at a luncheon on Friday, 20 May. Afterwards, a reel of commercials classics of previous seasons—not part of the competition—will be shown.

Reservations for the complete program are \$30. but admissions to individual screenings are available. The basic commercials entry fee is \$6. (For details and applications, write Wallace A. Ross, c/o SPONSOR.)

The interest in the commercials show began almost a year ago when Mr. Ross went abroad on a tour of European film and advertising festivals. He revealed at that time his plan for an American commercials festival on an annual basis starting in 1960. (See FILM-SCOPE, 28 March 1959.) He then attended the advertising film festival at Cannes as American delegate. as well as four

other international festivals held in 1959.

For eleven years Mr. Ross has kept a close check on the pulse of U. S. tv commercials and program production. In 1949, he founded *Ross Reports*, a trade journal of production activity, and from 1956 to 1959 was counsel on public relations matters to the Film Producers Association of New York, a group which represents a main share of tv commercials production in the nation. Mr. Ross has also headed his own firm, Wallace A. Ross Enterprises, which has undertaken additional projects in the tv film commercial area.

Admen were enthusiastic to the proposal of a commercials festival when the idea first appeared last year.

"A marketplace of ideas is what the industry wants most of all in a festival," Mr. Ross stated. "a place where advertisers and agencies can see what's being done in several product fields. Here's an opportunity that's much broader than the usual task many men have of simply keeping tabs on their competition." ▀

How much should an agency tell a representative about a

Media men discuss what data and strategy should be divulged to reps in order to get effective schedules without hurting client

Philip C. Kenney, v. p. & assoc. media dir., Kenyon & Eckhardt, Inc., N. Y.

A simple answer to this question is: The more knowledge and the more intelligence a rep has of a product and the proposed campaign, the better he can service both agency and



Important that rep know the budget for each of his markets

client. When such confidence is shown a rep, he is able to produce more effective and efficient availabilities and ultimate schedules. There are times, however, when for security reasons a client is reluctant to spell out all the details of a planned campaign. This is especially true when a new product is being launched. Therefore, we'll direct our answer to this type of situation when maximum security is desirable.

Type of product: The rep has to know the type of product in order to produce availabilities without competitive conflict. Perhaps the name of the product can be withheld, but with a maximum of 60 days between requests for availabilities and the public air date, there is little to be gained by such secrecy.

Name of manufacturer: This is necessary with a multi-product advertiser in order to ascertain best rates.

Distribution area: The exact definition of this area may be withheld; but since a rep has to be given the cities of interest on his list, and since he can compare notes with other reps, it is hardly worthwhile to withhold this information.

Campaign dates: Start date must, of course, be revealed, but the dates

of the campaign can be withheld unless it is of short duration.

Budget: The total budget need not be revealed, but the rep should know the budget for each of his markets so that he may compete for the total business in each of his cities.

Desired frequency: As an alternate to releasing the city-by-city budget figures, the rep can be told the number of required spots. The former procedure is more effective.

In addition to the above basics, the rep should be briefed with a complete profile of the product's best prospects and type of audience desired as well as the intimate aims of the campaign. The agency buyer should talk to the rep just the same as he would talk to a station sales manager on a personal visit to his office. The agency must be careful about revealing a client's long-term plans, but the rep armed with all the immediate details will produce the best results. When cautioned, most reps will respect the agency's security requirements.

Don Harris, assoc. media dir., Benton & Bowles, Inc., N. Y.

According to Webster's New Collegiate Dictionary the definition of a campaign is "a connected series of operations to bring about some desired result." Relating this concept directly to the broadcasting field, it



How much revealed depends on character of product

becomes immediately apparent that the broadcast representative is a very real part of this "connected series of operations." His knowledge, or lack of knowledge about a specific advertising effort will, therefore, influence the outcome of the "desired result."

Let's remember, of course, that as

agency people our first responsibility is to our client and it is, therefore, imperative that no confidences be breached. We hope that representatives will bear this in mind when, on occasion, we are unable to give them all the facts.

We do, however, recognize that the broadcast representative can provide us with information and ideas, and that these contributions can be even more fruitful and more directly applicable if he is aware of all the ramifications of a specific problem.

A few of the more obvious questions which we would have to answer before releasing information to the broadcast representative are:

Is this a new product introduction or continuation of a sustaining campaign? Obviously, greater secrecy must be maintained, for competitive reasons, when new products are launched. On the other hand, information about sustaining campaigns is generally available from many sources and, therefore, can be released more liberally.

Is the product or service in a highly competitive field? The more competitive, the more use will be made of information by the competition if they are aware of the situation.

Is this a test market plan? The details given about this type of activity, for obvious reasons, must generally be quite limited.

There are, of course, many additional factors which enter into the picture. Each new situation demands examination on its own. As a general guide, I would encourage the representative to ask any questions the answers to which might put him in a better position to increase the effectiveness of the campaign. He will have to leave to our discretion, however—and trust us—just how much we can tell him.

Douglas Burch, media director, Reach McCClinton & Co., Inc., N. Y.

An agency that doesn't give a representative full information about

(from page 31)


...sary" year. In-store promotional newspaper ads and mailings to some two million customers are also tied to the tv show. The 12 March *Saturday Evening Post* and the 29 March *Look* will carry full-color, three-page gatefolds of the "Big 100" items. On two days last week, closed-circuit playbacks of the show were presented to Gamble personnel in Minneapolis, the chain's headquarters.

Format of *Way Back in 1960* derives from the tongue-in-cheek celebration of Gamble-Skogmo's 100th anniversary 65 years ahead of time. The company actually was organized 35 years ago with a single store in St. Cloud, Minnesota, by B. C. Gamble and the late Phil Skogmo. Gamble, who is now chairman of the board and president, decided to observe the anniversary now while "everybody is still around to enjoy it." David Susskind is the producer of the program with Renee Valente as associate producer and Burt Shevelove as director. It was recorded in

New York on videotape by Talent Associates, Ltd.

As soon as the "Gamble's Big 100" were selected, BBDO's creative team went to work on the show's commercials. This team included: John Lamb, account supervisor; Bill Conner, tv account executive; Gele L. Kohner, radio/tv director; Duane A. Zimmerman, assistant radio/tv director; Harry Heim, senior tv art director; Erl Grande, tv art director and Robert Harvey, copywriter.

They have turned out three two-minute commercials for the show, all tied to the "Big 100." The first commercial takes off from a showing of the *SEP* and *Look* ads, then goes into specific items. The second takes off from the same "launching pad," features the Coronado freezer-refrigerator of which Gamble's has ordered 30 trainloads. The closing commercial begins with scenes of mailing out the 36-page Gamble catalogue to homes in its sales area, then once again goes into special items.


The whole campaign is an example of agency-client cooperation on a lavish scale, but the most exciting part to most admen is "do-it-yourself network." It violated every pattern and tradition—and it worked. Now the industry watches to see what regional account will try it next. 

more important than the cost. Evelyn Jones commented, for example, "I've seen tons of garbage printed in four-color! And beauty isn't necessarily helpful!"

Many stations, of course, rely on two other main modes of action apart from direct mail: sponsoring special luncheon and/or cocktail presentations of the research story they've compiled and sending visiting representatives to the buying center to explain the story in person. Still another way is for agencies to send their buyers into the field—on station junkets for special presentations of the station and the market area.

Radio, the buyers agree, has a much rougher job in gathering and presenting research statistics and information than does television. Why? The biggest reason is because most tv stations are network affiliates, and their programming, therefore, is general knowledge.

But radio stations have tended to become increasingly independent, and the network-affiliated facilities have little in the way of programming that is truly distinctive. So, says Evelyn Jones, "A radio station must clarify its own image, establish its own personality, appraise its position within the community." Buyers tend to agree that the box-car figures of ratings and coverage are more important in tv buying, though less so in the more competitive, sameness of radio programming and buying.

This is why a station log means nothing to a buyer—yet this is the single most frequently used research device. And this, too, is why buyers ask for fewer adjectives and more facts. 

does your
meeting lack

C. A.*



Hold your Meeting where there is C.A. (*controlled attractions). Your delegates will attend and enthuse over a sojourn to the finest year around Convention Center featuring the best in golf (two 18-hole courses), indoor and outdoor swimming, tennis, Skeet & Trap Shooting, fine food and entertainment, plus renowned mineral waters & baths. All these attractions are part of the hotel and thereby at your control.

COMPLETELY AIR-CONDITIONED
GUEST ROOMS, MEETING FACILITIES
FOR 1000 TO 10

**FRENCH LICK-
GENERATOR**
FRENCH LICK, INDIANA

For Reservations or Literature write to
hotel or Phone Wellington 5-9381

STATION RESEARCH

(Continued from page 40)

on its audience characteristics.

Although these groups have substantially more promotion and research money than most facilities, buyers think a research project is

TV NEWS from MGA ALEXANDER!

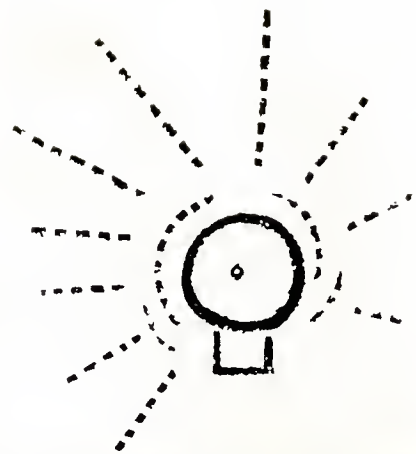
Watch For...

**THE ANNOUNCEMENT
OF THE LATEST AND FINEST
TOP FEATURE PACKAGE!**

Call, Write or wire...

M & A ALEXANDER PRODUCTIONS, INC.

Hollywood:
6040 Sunset Boulevard, HOLLYWOOD 4-3414
New York City:
Lerry Stern, 141 East 55th Street, PLaza 5-5266



BELLS ARE RINGING



During a year of rising advertising costs . . .
YOU DON'T PAY ONE PENNY MORE
FOR SPONSOR SPACE IN 1960!

SPONSOR OFFERS
GUARANTEED
RATE PROTECTION
FOR ALL OF 1960!

Guarantee

OLD RATES IN 1960 FOR OLD ADVERTISERS!

1960 brings a SPONSOR advertising rate increase—the first since 1957. But it's SPONSOR's wish to give old advertisers a break. To all contract advertisers of record as of 1 April 1960, SPONSOR guarantees 1957 rates throughout all of 1960.

Signed *Norman Glenn*
Editor and Publisher

SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS, USE
40 E. 49th Street, New York 17 * MU 8-2772



HURRY! HURRY! HURRY!

1960 will be the hottest national spot year in history. And we do mean both tv and radio! Your campaign in SPONSOR—the book targeted at spot buyers—will make your rep mighty happy. And if you act pronto you earn old 1957 rates.

Spin the SPONSOR wheel-of-fortune at the NAB Convention
CONRAD HILTON SUITE 1106

RADIO RESULTS

TOYS

SPONSOR: A. B. Charles Hobby Shop

AGENCY: Direct

Capsule case history: A. B. Charles Hobby Shop purchased a schedule of 14 one-minute announcements on WCAE. To create interest and merchandise the campaign, WCAE officers suggested a contest that had never been tried in Pittsburgh. The idea was to capitalize on the common complaint of children at Christmastime of "Why can't I play with my electric train like my Dad does?" To combat Junior's problem, WCAE's contest gave away electric trains at Christmas to five lucky dads. Using a series of teaser announcements, d.j. Tommy Shafer invited listeners to "Give Dad his own electric train for Christmas—nominate your dad. Response was far greater than both WCAE and the hobby shop expected. In only three weeks' time, and in the midst of busy holiday preparations, 5,304 nominations were received. Sales-wise, store business increased many-fold over the previous year. "I've never spent so little for such a great return," owner Ed Charles told the station.

WCAE, Pittsburgh

Announcements

OFFICE EQUIPMENT

SPONSOR: Branham's, Inc.

AGENCY: Direct

Capsule case history: Last October, Branham's, Inc., which sells office equipment in Oklahoma City, bought a schedule of four announcements per day, Monday through Saturday, on KTOK. Since Branham's sought a special audience, it was decided to use a gimmick to build interest. Each spot mentioned the names of three sales people who were old employees and who were well known to customers over the years. Psychology behind the campaign was to attract the attention of old customers who had not visited the store in recent years as well as new customers in a business where personalized service is important. The radio spots would also serve as a good reminder to active customers. Results: Don Branham reported that "our October volume increased 30% over the year before, and fully two-thirds of steel files were sold from our store because of the KTOK schedule. In addition, the campaign served to boost our salesmen's prestige as well as their morale."

KTOK, Oklahoma City

Announcements

CLOTHING

SPONSOR: Mangel's Women's Apparel

AGENCY: Direct

Capsule case history: Mangel's Women's Apparel store in Chattanooga, Tennessee, recently conducted a live remote broadcast from its downtown location to stimulate teen-age traffic. The department store's manager contacted WDXB, also of Chattanooga, and arranged for a special remote program featuring WDXB's d.j. personality, Larry Johnson. Johnson was selected "due to his tremendous teen appeal and proven track record." Mangel's Chattanooga manager wrote a letter to his district manager commenting, "I would say the WDXB-remote broadcast here was a success. Johnson's generated enthusiasm, off-the-cuff interviews and selling ability made the whole show outstanding." Not only did Johnson's broadcast stimulate business, but it brought in 35 new charge accounts from teenagers in the community. Business in general took a 20% jump. Mangel's is now considering a projected schedule which would run over the next three or four months, built around Larry Johnson.

WDXB, Chattanooga

Remote Program

RESTAURANT

SPONSOR: Vonachen's Junction

AGENCY: Direct

Capsule case history: Vonachen's Junction, a prestige restaurant in Peoria, Illinois, nationally known for its railroad motif, has capitalized for the third consecutive year on the popularity of sports in central Illinois. The restaurant purchased fifteen 10-minute preview programs of local high school football broadcasts over WIRL, Peoria. The broadcasts were spread over a two-month period. Following the first preview program, Vonachen noted a marked number of customers who came to the restaurant and commented on the WIRL programs. At the conclusion of the 15 broadcasts, the restaurant reported that "never have we received so many compliments nor had so many people tell us about the programs. Although we do not have a heavy advertising schedule during the year, these WIRL football preview shows really paid off." Proof of the result and interest and its good sponsor identification is demonstrated by the fact that Vonachen's has reserved the show for next year.

WIRL, Peoria

Program

Audience Profile #5



324,699 WWDC listeners
(3 out of 4) have sheepskins
of high school or beyond—
well above the Washington,
D.C. average.* This brainy
audience awaits education to
your product or service.

*PULSE Audience Image Study—July, 1959



WWDC Radio

... the station that keeps people in mind

WASHINGTON, D.C.—REPRESENTED NATIONALLY BY JOHN BLAIR & CO.

And in growing Jacksonville, Fla.—it's WWDC-owned Radio WMBR

KJEO-TV

Central California's
#1 Prime Time Station
with proof from the
viewers themselves:*

Channel



Fresno

*ALL 7 DAYS
A WEEK

DELIVERS MORE
VIEWER HOMES
FROM 6 to 10 P.M.!

(Source: Current ARB with 34.8 Rating)

Yet KJEO-TV rates are
right with the lowest in
the area. See your H-R
Representative early for
your best prime time buys.



Fresno, California

J.E. O'Neill — President

Joe Drilling — Vice President
and General Manager

O. Edholm — Commercial Manager

H-R representative **H-R**

SPONSOR ASKS

(Continued from page 45)

Station representatives are trained, competent professionals who know how to analyze and use facts to make some sense out of this complicated business. So it makes sense to give them all the facts in order to benefit from their knowledge. All the facts, that is, but the ones Macy's won't tell Gimbel's.

Frank Howlett, *asst. media dir., bdcst. buying, Lennen & Newell, Inc., N. Y.*

This question has been a troublesome one for agencies dealing in large budget, competitive advertising.

On the one hand, an agency favors discussing an imminent campaign as candidly and completely as possible with the representatives concerned. This does much to ensure their competent and professional handling of the actual buying process.

On the other hand, it is both our clients' and the agency's desire to divulge as little information as possible (which is not absolutely pertinent to the buying situation) for security reasons. These reasons cannot be minimized, as much of the value and impact of a new campaign can be damaged through leaks to competitors.

Another factor that leads to secrecy concerning the dimensions of a cam-



*Keep secret
number of
markets,
budget,
schedule length*

paign is the competition which exists for desirable spot positions in many product categories. If an advertiser launches a major effort in spot television in the tobacco, soap or food category, for instance, he could damage the quality of his buys through "tipping his hand" unnecessarily before actual buying gets underway.

We believe that the best general approach runs somewhat as follows:

Discuss with station representatives every facet of a campaign which is pertinent to the buying operation so that the entire purchase—as it relates to the market or station involved—is completely understood. Infor-

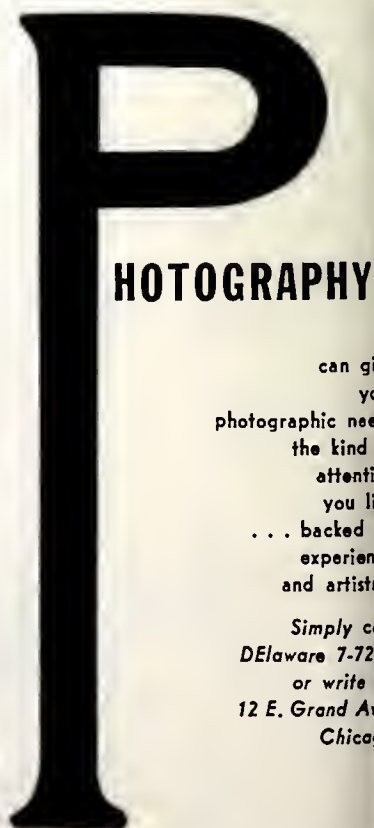
mation such as type of announcement to be used (60's, 30's, 20's, I.D.'s), day positions desired (day, night—weekday, weekend), type of audience desired (men, women, children), would definitely be required by the representative. But there should be a minimum of discussion of those factors—number of markets, budgets available, actual time length, etc.—which are not absolutely pertinent to the particular buying situation.

In the final analysis, we look to station representatives as strong professional allies who offer us expert knowledge of their markets, their facilities and their availabilities.

In their position, they are able to keep the agency advised of any new developments regarding their particular markets, such as change in rates, coverage, programing, company policy, etc., and are able to offer suggestions as to how such developments can be utilized for the talent's benefit.

But we feel strategy considerations, budget matters and the ultimate choice of media can best be determined through analysis within the agency-client relationship only.

Ray Ellingsen



can give
your
photographic needs
the kind of
attention
you like
... backed by
experience
and artistry!

Simply call
DElaware 7-7249
or write to
12 E. Grand Ave.
Chicago



in the PITTSBURGH AREA

Take TAE and See

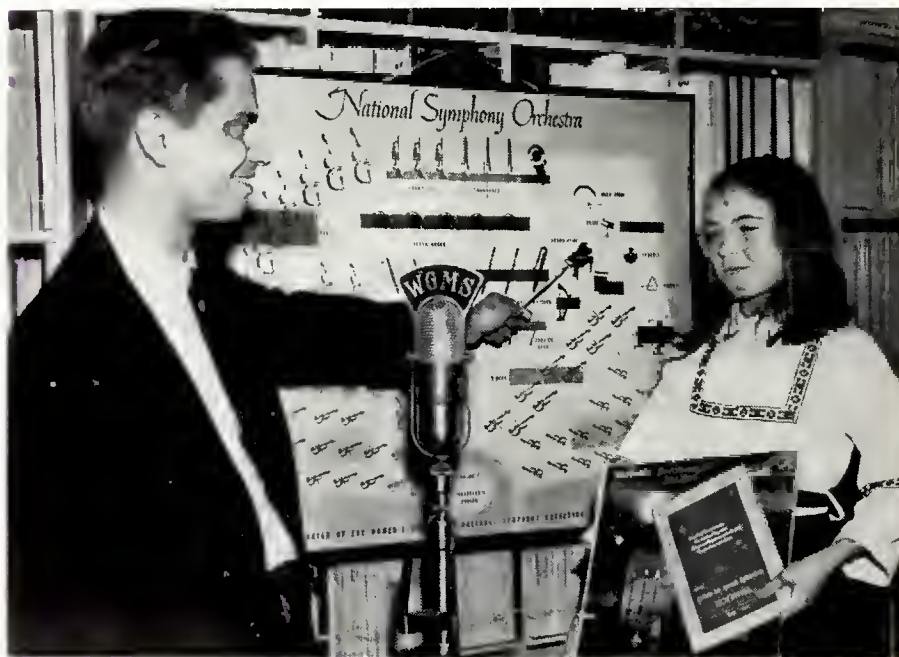
how you can buy blindfolded
and reach more homes for your
money during peak viewing
hours. See your Katz man for a
demonstration. Or write WTAE
for free "Blindfold Kit."

WTAE
BIG TELEVISION IN PITTSBURGH
CHANNEL **4**

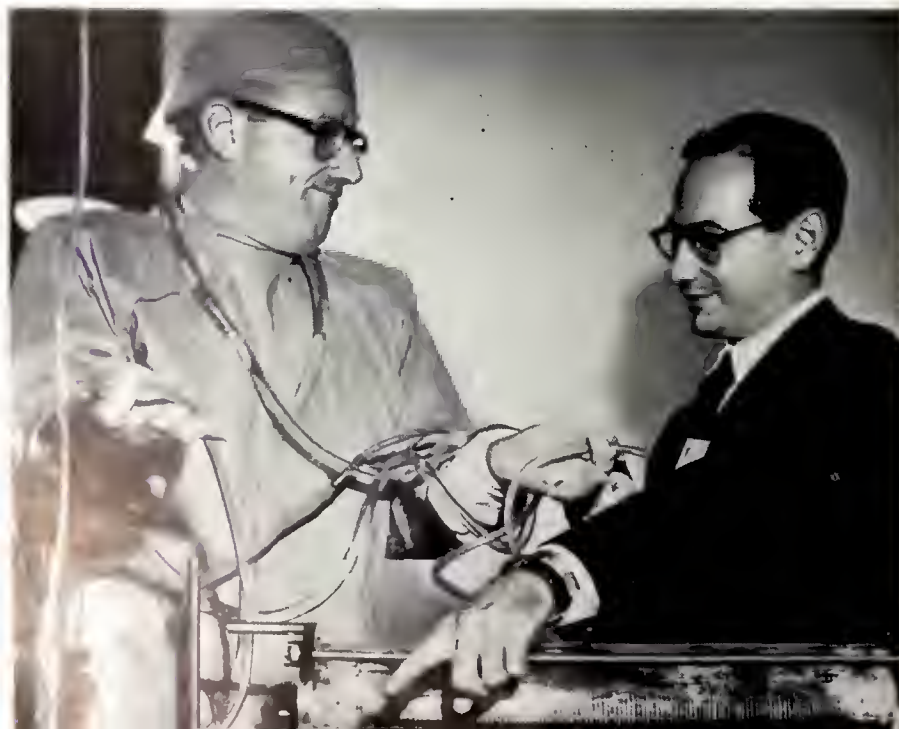
ABC TELEVISION

NEWS & IDEA WRAP-UP

NOTE PAYS OFF IN SCORES . . . When 11-year-old Jo Anne Burton (r) wrote WGMS, Wash., D. C., of her interest in music, station's music dir. Alan W. Doerr (l) invited her to studio for lesson in orchestra instruments, gave her "Moonlight Sonata" (her favorite) recording



DO SOMETHING, DR. Looking all tangled up on his recent visit to U. of Oregon Medical School, Barney Keep (l), KEX (Portland, Ore.) d.j. and chmn. for Oregon Heart Fund campaign gets help from Dr. Albert Starr (r), plus explanation of how the heart-lung machine works



AGENCIES

K&E brought people from its various offices into New York this week for a seminar which gave them the whole panorama of the advertising business as it is today.

Attending were department heads and supervising personnel of media, research, tv-radio and merchandising departments.

Noted Stephen Dietz, marketing services v.p.: "We believe the agency business has gone about as far as it should on the development of specialists. It is now high time that we started developing generalists, men who can see the whole picture."

The Affiliated Advertising Agencies Network's eastern region urged the industry this week to do a better job of policing advertising.

At a meeting in New York, the members, in a formal statement,



NO, NOT HIPSTERS, but PGW radio salesmen, demonstrating that radio goes where the people go. That's right—a radio (transistor-type) is concealed in each pair of "shades"



FIRST FOR SERVICE. WPTR (Alb., N. Y.) exec. editor Jerry Cartledge (l) gets station award from Earl Feiden, pres. Colonie Chmbr. of Commerce for public service programming

agreed: "Advertising in bad taste will never be policed by government without serious harm being done to the advertising industry, including the abridgement of the right of free speech."

Agency appointments: **B. T. Bab-att**, billing \$3 million, from **Brown Butcher**, to **Geyer, Morey, Madden & Ballard** . . . The **Vick Products Division's Vicks Cold Tablets**, **SSCB** . . . The **Asphalt Institute**, College Park, Md., billing \$1 million, from **Marschalk & Pratt** to **Compton** . . . **Southwestern Life Insurance Co.**, the 35th largest insurance company in the U.S., to **Tracy-Loeke Co.**, Dallas . . . **General Precision**, to **Compton** . . . **Quaker State Oil Refining Co. of California**, to **Gum-ertz, Bentley & Dolan**, Los Angeles . . . The "Rhythm Step" and "Lullabies" lines of the **Johnson, Stephens & Shinkle Shoe Co.**, to **Kat-f-George-Wemhoener Advertising**, St. Louis . . . **Myzon Labs**, producer of animal health products and

feed additives, to **Henri, Hurst & McDonald** . . . **Twill**, a nutritional food supplement used in losing weight, to **Wyse Advertising**, Cleveland, for the four-state area of Ohio, Indiana, Michigan, and Kentucky.

. . . The **Sea Pak Corp.**, processors of frozen sea foods to **Henderson Advertising**, Greenville, S. C. . . . **Raytheon Corp.**, electronics manufacturer, to **Fuller & Smith & Ross** . . . **Interstate Petroleum Corp.**'s new Memphis LP Gas facility, to **Ridge-way-Hirsch Advertising**, St. Louis . . . The eastern division of **Luzianne Coffee**, to **Gerald F. Selinger Co.**, Bala Cynwyd, Pa. . . . **KHJ-TV**, Los Angeles, to **D'Arcy**.

The **Hollywood Ad Club's Broadcast Producers Awards** included these winners for radio and tv commercials:

One-minute live, tv: **Bell & Howell** (McCann-Erickson);

Over one-minute live, tv: **Dodge** (Grant);

30-second live, tv: **Northwest Air-**

lines (Campbell-Mithun);

Animated over one-minute, tv: **Best Foods-Nucoa** (Guild, B&B);

Animated one-minute, tv: **Calo Pet Food** (FC&B);

30-second animated, tv: **Santa Clara Plumbers Association** (David Olen);

I.D.'s, tv: **Wesson Oil** (Fitzgerald);

Program titles, tv: **Olin Mathieson** (D'Arcy);

Program promotion, tv: **U.S. Borax**; Institutional, tv: **AT&T** (Ayer);

Humorous, radio: **Butter-nut Foods**;

Straight presentation, radio: **Schmidt-Phillips Co.**;

Jingles, radio: **Sunkist Growers** (FC&B).

Admen on the move: **Ralph Robertson**, to **Geyer, Morey, Madden & Ballard** as senior v.p. and member of the board . . . **R. Richard Carens**, **Kenneth Price**, and **Thaine Youst**, to v.p.'s at **DCSS** . . . **G. Newton Odell**, to **Compton** as v.p. and account executive . . .

WARDEN BARD of broadcast beat—**Dick Pike**, that is—plays host to **WJW** (Cleveland) "Valentine Queen," **Bonnie Opera** (far right) and her enticing entourage of professional models. **Bonnie** was chosen queen by hundreds of viewers, who mailed their votes to station



TAPE TALK, with demonstration of **WTCN-TV's** (Mnpls.) new portable tv tape machine was given by expert **Harry McMahan** (near right) at Mnpls. Ad Club meet. Here he chats with station's (l-r) **Phil Hoffman**, v.p.-gen. mgr.; **Art Swift**; **Time-Life** exec. **Roy Lord**



SNOW FEAST? Not exactly, but **WCAE** (Pitts.) anncr. **Pete Shore** lunches at **Point State Park**—his prize for getting most Valentines in station's contest. Heavy snowfall kept guests from joining the box lunch party

Richard Olanoff, to v.p. of Strass-
man, Philadelphia . . . James
Redmon, to v.p. of EWRR, Phila-
delphia . . . David Mathews, to
v.p. and director of network pro-
grams at F&S&R, Los Angeles . . .
Marilyn Lees, to broadcast director
at Botsford, Constantine & Gardner,
Portland . . . Charles Dreier Jr.,
to media director at Henderson Ad-
vertising, Greenville . . . Hubert
Sweet, to head the New York media
department of Doremus & Co. . . .
George Haller, to associate media
director, Rose-Martin, Inc. . . .

Richard Courtney, to timebuyer,
Ketchum, MacLeod & Grove . . . Lea-
land Risk, account executive,
D'Arcy, Los Angeles . . . Thomas
Lauer, to media group supervisor,
Tatham-Laird . . . James Graham,
to associate director, tv/radio depart-
ment, Reach, McClinton & Co. . . .
Bernard Brennan, to media and re-
search manager in the Los Angeles
office of Honig-Cooper & Harring-
ton . . . Leonard Dunlap, to ac-
count executive at Henderson Adver-
tising, Greenville, S. C. . . . Sidney
Belanoff and Arthur Kover, to

project supervisors in the research
department of K&E . . . Donald
Baldwin, to production manager of
Richard N. Melzer Advertising, De-
troit . . . Robert Allen, to man-
ager of the Chicago office of Guil-
Bascom & Bonfigli . . . John Miller
to Clinton E. Frank, Chicago.

ADVERTISERS

Bell Telephone (Ayer) has been
figuring on upping its one-hour
musicals to 14 for next season
and it's been shopping around
for time.

NBC TV's bid Saturday 9:30
10:30, which would put these "Amer-
ican Albums of Familiar Music" op-
posite *Have Gun Will Travel* and
Gunsmoke.

Bell & Howell's Pete Peterson, in
a speech before the Chicago
chapter of AWRT last week
pointed to the growing need
among advertisers of prestige
products for more "qualitative"
tv research.

Peterson's philosophy: It makes no
difference to B&H how many or how
few people actually watch a tv show.
What the camera firm is interested in
is reaching an audience of potential
customers for their product — and
building up a brand image among
this audience that will respect the
Bell & Howell name over the years.

Concluded Peterson: "We have
found the proper vehicle for this is
sponsorship of CBS Reports."

Campaigns:

- Howard Clothes, operators of
more than 90 men's clothing stores
throughout the east and mid-west,
returns to radio next week with an
extensive campaign covering 12 sta-
tions in eight eastern markets. Up
to 33 one-minute spots a week per
station will be used during this
spring drive, which runs through
July. Agency: Mogul Williams
Saylor.

- The Amalgamated Sugar Co.'s
White Satin sugar is now under
way with a campaign throughout
Oregon, Utah, Idaho and Southern
Washington. This includes a slogan
writing contest promotion on KPTV,
Portland; a full schedule of prime
evening and daytime spots on the
area's nine tv stations; and radio

nothing like it...

ANYWHERE!

*say listeners, agencies, and
advertisers in*

Minneapolis and St. Paul

WPBC ADULT RADIO WINS FAME & HIGH RATINGS!

with award winning personalities

and
ADVENTURES **BETTER** music
IN... news
ideas
thought
sound

In Minneapolis - St. Paul

* WPBC

ADULT RADIO

DIAL 10 or 100

WILLIAM V. STEWART, PRESIDENT

NATIONALLY: DAREN F. MCGAVREN COMPANY, INC.

...uration spots, including more than 1000 spots on KSL, Salt Lake City and KVOG, Ogden. Agency: Pacific National Advertising, Portland.

- **Calgon**, a water conditioner, and **Calgonite**, an electric dishwasher detergent, will be promoted via the *Jack Paar Show*, over the 140-station NBC TV lineup through May, and a *Arthur Godfrey* over the 193-station CBS Radio lineup through June. Agency: Ketchum, MacLeod Grove.

- The **Plymouth Dealers Association of Southern California** is launching a radio spot campaign at a budget of \$180,000. The campaign: 15-minute spots on four stations in Los Angeles, plus stations in Orange County and Ventura County. Agency: Muller & Smith & Ross.

...his 'n' data: **Vick Chemical Co.** has acquired **Clearasil** . . . **International Milling Co.'s Robin Hood Flour** this week will be promoted via 110 radio and tv stations in Robin Hood's distribution area . . . **Kudos: Lestoil's "Penetrating Agent,"** animated tv commercial, won the Merit Award for Tv Adver-

tising for the second year in a row at the Eighth Annual Merit Awards Competition of the Advertising Club of Springfield, Mass.

Strictly personnel: **George Greve Jr.**, named advertising manager of The Glidden Co.'s Durkee Famous Foods Division . . . **Goldie Dietel**, to manager of the advertising and promotion division of Equitable Life Assurance Society . . . New assignments in the **Jell-O** division of General Foods include: **George Blake**, to product group manager in charge of coconut and laundry aids, Dream Whip, syrups and pectins; **Charles Butler**, to product manager on Swans Down Cake Flour and Angel Food Cake Mixes; **Sherman Ellis, Jr.**, to handle Walter Baker chocolate products and New Horizon Foods; and **W. P. Dunham**, given over-all responsibility for Swans Down products.

FILM

The station market for re-runs with good ratings track records continues to remain firm in some

A PLUG FOR SPONSOR

1960 will be the hottest national spot year in history. And we mean both tv and radio! Your campaign in **SPONSOR**—the book targeted at spot buyers—will make your rep mighty happy.



Just a few days left to sign up before **SPONSOR's** new rates go into effect.

GUARANTEED RATE PROTECTION for all of 1960 at old (1957) rates if you enter your advertising contract before 1 April!

Hurry! Call Art Breider
Murray Hill 8-2772, NYC

SPONSOR

THE WEEKLY MAGAZINE
RADIO/TV ADVERTISERS USE

40 E. 49th Street, New York 17

Spin the **SPONSOR WHEEL-OF-FORTUNE** at the **NAB CONVENTION**
Suite 1106 • Conrad Hilton Hotel • Chicago

4 BIG FLOORS

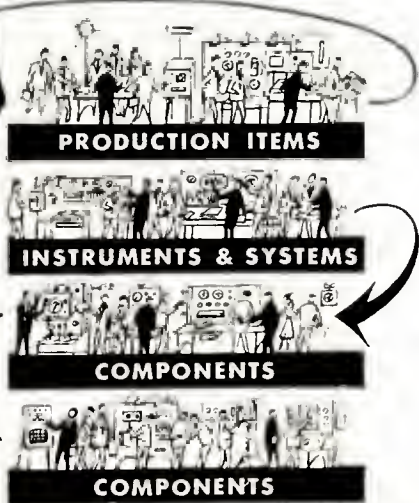
see all there is to see... from **TOP** to **BOTTOM**

4 BIG DAYS...

at the **IRE NATIONAL CONVENTION**

and **RADIO-ENGINEERING SHOW!**

...doesn't matter *how* you manage it—by starting at the fourth floor with Production Items, on to the third floor for Instruments and Systems, then down to Two and One for Components—or the reverse—what does matter is that you see **ALL** there is to see at the IRE National Convention and Radio-Engineering Show at the New York Coliseum, March 21-24. You could even take in one floor a day! Remember, there are 4 BIG FLOORS... and 4 BIG DAYS... so, plan your trips to the Coliseum so that you don't miss anything.



The opportunity to see **SO MUCH** that's **NEW** in the radio-engineering field comes but once a year with this giant IRE National Convention and Radio-Engineering Show. Be **UP** on your field with a thorough knowledge of the displays and exhibits that will be shown as **NEW IDEAS** in **RADIO-ELECTRONICS**, from the *top* fourth floor to the *bottom* first floor, at the New York Coliseum!

MARCH 21, 22, 23, 24

The IRE NATIONAL CONVENTION
Waldorf-Astoria Hotel

The RADIO ENGINEERING SHOW
Coliseum, New York City

The Institute of Radio Engineers • 1 East 79th St., New York 21, N. Y.

are even where first-run sales are encountering obstacles.

Brown Production's *The Valley Days*, for example, the re-run title has made sales in many markets.

These include WPIX, New York; KCOP, Los Angeles; KSD-TV, St. Louis; WDSU-TV, New Orleans; WSPD-TV, Toledo; WAFB-TV, Baton Rouge; KPTV, Portland; WNEM-TV, Bay City; WAGA-TV, Atlanta, and KGUN-TV, Tucson.

Sales: Screen Gems' *Manhunt* is reportedly in 152 markets with latest sales to KMBC-TV, Kansas City; KCPX-TV, Salt Lake City; WTVD, Durham, and WCTV, Tallahassee... ABC Films reports a 42.9% increase in gross billings for 1959 over the previous year... Sales of ABC Films' *People's Choice* reaches 98 markets with purchases by KSTP-TV, St. Paul; KLZ-TV, Denver; WDBJ-TV, Roanoke; KCEN-TV, Temple; WGAL-TV, Lancaster; WIMA-TV,

Lima; WBTV, Charlotte; KARD-TV, Wichita; KXMC-TV, Minot; WICU-TV, Erie; KKTU, Colorado Springs; KENS-TV, San Antonio, and KRON-TV, San Francisco; *Meet McGraw*, another ABC Films off-network show is now in 45 cities with latest sales to WPST-TV, Miami; WGUN-TV, Tucson; WBRZ-TV, Baton Rouge; KIEM-TV, Eureka; KBES-TV, Medford; KVOS-TV, Bellingham; KOOK-TV, Billings; KTBC-TV, Austin; XETV, San Diego; WLOF-TV, Orlando; WSUN-TV, St. Petersburg; and WAGA-TV, Atlanta.



Your Jacksonville Advertising Picture Isn't Complete . . .

The growing force of the Jacksonville advertising market is evidenced by such momentous development as this new \$9,000,000 Coliseum which will attract events of national importance and interest. In step with this march of progress, Radio Station WPDQ serves Jacksonville and community with prime-time public service programming, editorial comment on important events and issues and keeps in touch with the community it serves. "Jacksonville listeners spend more time with WPDQ than with any other station" Hooper says!

...Without...

WPDQ
RADIO

REPRESENTED BY
VEARD, RINTOUL AND MCCONNELL, INC.
JAMES S. AYERS, SOUTHEAST
5000 WATTS 600 KC
JACKSONVILLE, FLORIDA

The No. 1 Buy In '6060 On Your Dial

NETWORKS

In terms of share of the top 40 nighttime programs ABC TV has hit its biggest jackpot yet in the first February Nielsen report.

The top 40 are split up in the poll as follows:

NETWORK	FEB. 1960	FEB. 1959
ABC TV	14	7
CBS TV	19	21
NBC TV	7	12

Apparently a battle looms on the West Coast over a station transfer.

KRON-TV, San Francisco, an NBC TV affiliate for the past 10 years, has announced that it will oppose the transfer of KTVU, San Francisco, to NBC.

Said KRON-TV president Charles De Young Thieriot: "We are not going to stand still and let NBC arbitrarily grab for itself a tv audience

at we have built up for them over period of years."

Gillette Safety Razor Co. (Maxon) has extended its rights, for another five years, to exclusive radio and tv coverage of the World Series games on NBC at the rate of \$3.75 million a year.

This agreement, which will run from 1962-1966, is an extension of Gillette's current tv-radio contract covering 1957-61, and represents an increase of \$500,000 a year.

Gillette will also have exclusive rights to the one All Star game each year at the rate of \$250,000 per year.

Network radio sales: *Time Magazine*, (Y&R), for the *Ivy League Football Game of the Week* on CBS Radio (New York) . . . Four new participants for Don McNeill's *Breakfast Club* via ABC: Ex-Lax (Warwick & Egler), KVP Co. (Grant), Swanson (Grant) and Standard Labs (Rockmore Co.).

Politics in radio: The Mutual Network last week began airing a new series of 20, 30, 60 and 90-second promotional spots aimed at emphasizing the particular importance of radio in a presidential election year. Additional copy, pinpointing priorities, the conventions and the election itself, will be added to the on-air campaign through election eve.

RADIO STATIONS

According to the SRA's estimates, national spot radio billings for 1959 came to but 2.8% above the 1958 figures put out by the SRA.

Following is a breakdown of the SRA estimates for 1959 by quarters:

QUARTER	BILLINGS	% CHANGE
First	\$40,655,000	- 6.3%
Second	45,808,000	+ 8.7%
Third	43,827,000	+11.1%
Fourth	45,415,000	- 1.4%
Total	\$176,705,000	+ 2.8%

NAB this week was firming up plans for its fifth annual National Radio Advertising Clinic.

For the first time, two cities will serve as sites for it: New York, at the Waldorf-Astoria 31 March, and Chicago, at the Sheraton-Blackstone 1 April.

Some 1,000 top-level radio and media executives are expected to attend these twin sessions.

Payola when paid for: WNTA, Newark, N. J., is making available to record companies time on the air to promote its products.

The plan: Station is reserving 4-5 p.m. across the board daily for the record industry on a commercial basis. During this time WNTA will air any record and commercial copy pushing it if the time is paid for by the record company or distributor. All records played will be identified as to source.

Ideas at work:

- **Radio spots cause traffic jam:** The Jones Mobil Gas Station in Hayti, Mo., purchased 10 one-minute spots to be aired for two days last week on KCRV, Caruthersville. Purpose: a get-acquainted special offering of gas at 10¢ per gallon during a two-hour period. Result: cars and trucks were lined up for a mile on each side of the highway within an hour of the special. More than 4,500 gallons of gas were sold during this period. The only form of advertising used to promote this offer was the spots on KCRV.

- **Shoe store becomes trading post:** Thirty-two Thom McAn Shoe Stores in Southern California, in cooperation with KFWB, Hollywood, are acting as redeeming stations for the now extinct bus tokens. The idea: Station, through McAn agency DDB, is airing redemption-for-cash notices to bus riders who find it too inconvenient to exchange tokens at a pre-designated Transit Authority office.

- **Spearheading a traffic campaign:** WJTN, Jamestown, N. Y., is plugging a "You Are Responsible" theme. Station has distributed more than 500 safety posters and is supplementing this with a tag at the end of its mid-day local newscast reading "You are responsible for — number of days without a traffic fatality in Jamestown."

Unusual sponsorship: Thomas Gilbert, president of the S. L. Gilbert Co., has purchased two hours of program time on WINS, New York, to play the kind of music he wants to hear—not rock 'n' roll but a return to a golden era in music, the 1930's.



SPONSOR is the quickest . . . and *best* way to get national spot business! 1960 will be the hottest national spot year in history. And we mean both tv and radio! Your campaign in SPONSOR—the book targeted at spot buyers—will make your rep mighty happy.

Just a few days left to sign up before SPONSOR's new rates go into effect.

GUARANTEED
RATE PROTECTION
for all of 1960 at old (1957) rates if you enter your advertising contract before 1 April!

Hurry! Call Art Breider
Murray Hill 8-2772, NYC

SPONSOR

THE WEEKLY MAGAZINE
RADIO/TV ADVERTISERS USE

40 E. 49th Street, New York 17

Spin the SPONSOR WHEEL-OF-FORTUNE at the NAB CONVENTION
Suite 1106 • Conrad Hilton Hotel • Chicago

Entered into active politics: Bill Johnson, executive v.p. of Yankton Broadcasting Co. and manager of KNT, Yankton, S. D., has announced his candidacy for the South Dakota State House of Representatives.

Said Johnson: "With legislative proposals entering into state as well as federal government, it would appear a broadcasting executive could do much to protect broadcasting from unwise government action."

This-a 'n' data: RAB this week re-

leased a new study on radio's nighttime strength containing documented material on the reach and economy available to advertisers placing their commercials then . . . **WISN**, Milwaukee, has applied for a power increase to 10,000 watts . . . Pet Milk's third annual *Grand Ole Opry* talent contest to find new talent in the Country-Western Music field will be held 23 May through 3 June via 200 **Keystone Broadcasting System** stations . . . The winner: **KILT**, Houston, copped first place for outstanding radio advertising and mer-

chandising promotion in the Ray-O-Vac Co.'s national contest for its flashlights and batteries . . . **KEEP**, Twin Falls, Id., after airing continuously for 108 hours, raised \$2,493 for the Heart Fund . . . **New quarters**, **KGy**, Olympia, Wash., moving to new building, to be ready for occupancy mid-April, at the North end of Washington Street. Move coincides with station's 38th anniversary . . . The new "Showcase Studios" of **WING**, Dayton, have been completed and thus consolidate all its latest equipment for showrooms, studios and offices.

Anniversary notes: **Hamad Bros.**, Flint, celebrating 25 years of consecutive advertising on **WFDF** Flint . . . **E. B. Landon**, studio engineering supervisor, marking his 39th year with **KDKA**, Pittsburgh.

Kudos: To **WPTR**, Albany-Schenectady-Troy, the first major award of the newly-formed Greater Colonial Chamber of Commerce "in grateful appreciation for its invaluable service to the town" . . . To **KFWB** Hollywood, an award from the U.S. Air Force in recognition of its public service support . . . To the news department at **WTCN**, St. Paul-Minneapolis, a plaque for "outstanding news achievement" from the Northwest Radio-TV News Association . . .

Station staffers: **Joseph Kirby**, to general manager of **WROK**, Rockford, Ill. . . **Del Leeson**, to general manager of **KPAM & KPFM**, Portland . . . **Curt White**, named general manager of **WDMV**, Pocomoke City, Md. . . **Murray Grabhorn**, to sales manager heading the syndicated sales force for **Banner Radio** . . . **Conrad Schader**, to news director, **KICN**, Denver . . . **Thomas Guier**, to the sales staff at **WING**, Dayton.



OH-OH!
—Somebody's Face Is Red
—After Seeing Page 3*
of the new Amarillo ARB

*Average Quarter-Hour "Homes Reached" ARB, November 1959

Yes...ARB Proves Coverage

We told you so . . . that **KVII-TV**'s full power, all-live ABC and 8:00 A.M.-to-midnight daily programming combined with Amarillo's tallest tower was upsetting the old Amarillo TV picture. **K-7** sure reaches the homes. Page 3 of the new ARB proves that. And, while you're in the ARB, look at the near even split in the Metropolitan Share of Audience. Look at 6 P.M. to 10 P.M.—look at Sunday. Then ask your Bolling man for specific availabilities.

KVII-TV 
CHANNEL 7 AMARILLO, TEXAS

The  Buy

KROD-TV
EL PASO

KVII-TV
AMARILLO

KOSA-TV
ODESSA-MIDLAND

DELIVERS TEXAS' 3 FASTEST GROWING MARKETS IN EFFECTIVE BUYING INCOME—1959-1965**

1. Odessa-Midland	Up 66.9%
2. El Paso	Up 57.8%
3. AMARILLO	Up 53.3%
4. Lubbock	Up 50.9%
5. Corpus Christi	Up 48.2%
6. Houston	Up 47.7%
7. Dallas-Ft. Worth	Up 46.1%
8. Dallas	Up 45.5%

**Sales Management, Nov. 10, 1959
"Marketing On the Move"

3 QUALITY STATIONS / 1 NATIONAL REPRESENTATIVE
THE BOLLING COMPANY, INC.

Jack C. Vaughn, Chairman of the Board
Cecil L. Trigg, President
George C. Cole, National Sales Mgr.



REPRESENTATIVES

Avery Knodel is distributing to all national advertisers and agencies the second edition of *A Spotlight on the Southeast—New Land of 1960 Marketing Opportunity*.

This detailed study charts the emergence of that area as one of the

st regions for the prospective advertiser. Concurrent with the growth of population, industry and agriculture, is the huge increase in retail sales. With that increase, A-K's study reports, is the great amount of spot tv money being spent in the Southeast.

Rep appointments: Southeastern Market Network, consisting of more than 300 radio stations in nine states, to **Grant Webb Co.** . . . **CO**, El Centro, to **W. S. Grant & Co.** as national rep, with **Hugh Felton & Assoc.** appointed station's rep in Oregon and Washington . . . **BIC**, Bayshore-Islip, L. I., and **KDL**, Clarksdale, Miss., to **Halton Associates** . . . **KNDE**, Attleboro, Mass., to **Kettell-Carter**, New England rep . . . **WPKM-FM**, Tampa, to **Good Music Broadcast**.

new regional rep: The newly-organized **Regional Representatives**, located at 1018 North Charles Street, Baltimore, this week reports a list of 17 Baltimore-Washington stations it will represent.

Strictly personnel: **Frank Saraceno**, to Weed-Tv, Chicago . . . **Irwin Unger** and **Norman Roscher**, to the Chicago office of **Headley-Reed** . . . **Charles Rembert**, to the San Francisco office of the **Branham Co.** . . . **Martin Mills**, to director of research for the **Meeker Co.** . . . **Robert Kizer**, promoted to assistant director of tv sales in New York for **Avery-Knodel** . . . **Earl Thomas**, to marketing specialist for the newly-created **Creative & Marketing Services Division** of **John Blair & Co.**

TV STATIONS

WBRZ-TV, Baton Rouge, La., last week aired two half-hour programs exposing crooked gambling in the city.

How they did it: Station hired a gambling detective who checked into a Baton Rouge hotel and then set about ferreting evidence from various night spots along the gold coast. Working with him was a **WBRZ** photographer who managed to photo-

(Please turn to page 68)



GET MOVING!

Stations on the go are rolling with **SPONSOR**! 1960 will be the hottest national spot year in history. And we mean both tv and radio! Your campaign in **SPONSOR**—the book targeted at spot buyers—will make your rep mighty happy.

Just a few days left to sign up before **SPONSOR's** new rates go into effect.

GUARANTEED RATE PROTECTION

for all of 1960 at old (1957) rates if you enter your advertising contract before 1 April!

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MUrray Hill 8-2772, NYC

SPONSOR

THE WEEKLY MAGAZINE
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Spin the **SPONSOR WHEEL-OF-FORTUNE** at the **NAB CONVENTION**
Suite 1106 • Conrad Hilton Hotel • Chicago

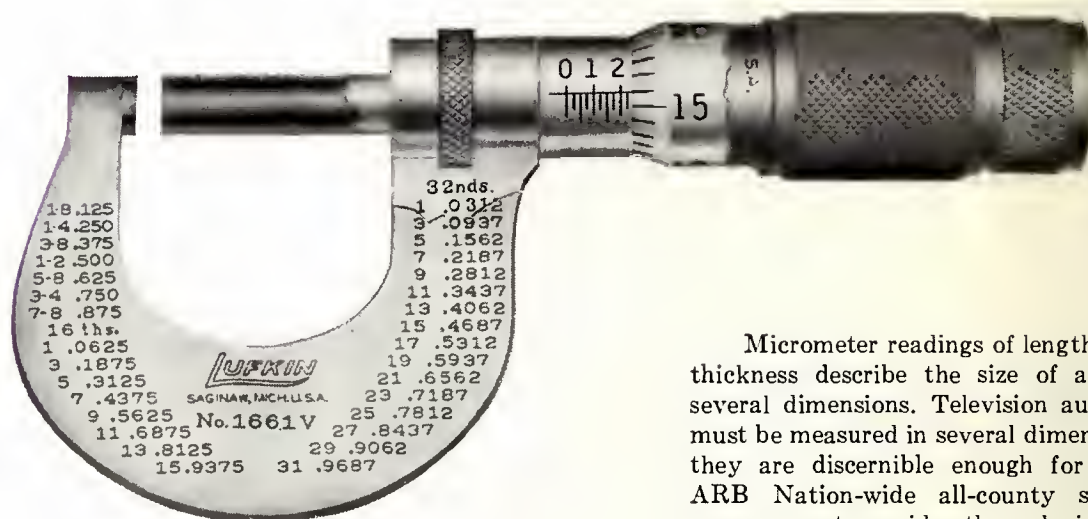
Only WPRO

DELIVERS THIS

THE TWO BILLION DOLLAR SOUTHEASTERN NEW ENGLAND MARKET
No newspaper — no other radio station anywhere — effectively sells 450,000 homes in this contiguous market area. Ask your Blair man for both quantitative and qualitative Pulse studies, proving WPRO's 8-county dominance.

WPRO PROVIDENCE
CAPITAL CITIES BROADCASTING CORP.

The standard by which others are judged



This is a micrometer, one of the most precise of measuring instruments. Invisible inside it is an element which makes it so—the so-called lead screw which is made to exacting specifications set by instruments (and a master screw in the United States National Bureau of Standards).

This micrometer shows .241-inch distance between its anvils, the product of two readings—.016" in the thimble plus .225" on the barrel.

The circular movement of this screw, related to its axial movement, is what makes it accurate. The amount of axial movement per unit of circular movement (revolution), depends on the thread, and is known as the *lead*. Hence, *lead screw*.

Micrometer readings of length, width and thickness describe the size of an object in several dimensions. Television audiences also must be measured in several dimensions before they are discernible enough for evaluation. ARB Nation-wide all-county simultaneous measurement provides the only industry tool with the full dimensions of station and program audience size . . . TOTAL home potential, TOTAL net weekly circulation, quarter-hour, TOTAL homes reached . . . found by actual survey, not projection or interpolation. Total audience composition data and one week/four week metro area rating breakouts are also available: in complete separate market reports or in summary form for all 240 U. S. TV markets, and offered to ARB clients with . . .

*Accuracy . . . Reliability . . .
Believability*



**AMERICAN
RESEARCH
BUREAU, INC.**

WASHINGTON

NEW YORK
LOS ANGELES

CHICAGO

WASHINGTON WEEK

5 MARCH 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

You couldn't have a more explicit shadow cast before a great policy controversy than this: the unscheduled debate between FCC chairman John C. Doerfer and chairman Oren Harris at the current week's gathering of CBS affiliates here.

It was a week in which the broadcasting industry attempted to clarify for itself the Washington mess it faces.

To begin with, the NAB state presidents' meeting served the association as an attempt to alert broadcasters right down to the grassroots that this is no minor set of problems.

Doerfer had earlier made a speech at the state presidents' conclave in which he issued a strong defense of broadcasting and called on the industry to resist those recommendations of the Harris House Legislative Oversight subcommittee which would entail further Government control.

Harris came back at him at the CBS affiliates meeting with a charge that Doerfer wants to preserve the status quo, that abuses in the industry have been widespread and not limited to just a few as Doerfer suggested.

Doerfer, fresh from making his own speech at this second forum, created something of a sensation when he asked for time to issue a rebuttal.

In his comeback Doerfer pointed to FCC recommendations for strengthening safeguards against deception and payola and demanded: "What is there in this to indicate any callousness toward protection of the public?"

Another Doerfer point: he would take free competition in a free democracy to government control and he warned we are at the crossroads. You don't, he said, go into dictatorship in one fell swoop, but rather, in the words of Abraham Lincoln, "you slide back into it."

Harris called on the broadcasting industry to "face the facts, recognize any shortcomings, if there are any, and overcome them." He called the situation an indictment, not of the industry, but "of the soporific attitude of too many in the business and in the regulatory agencies."

FTC chairman Earl W. Kintner, addressing the CBS affiliates, left no doubt that the trade commission would continue to comb ads carefully.

He also again warned print media not to be too happy about the problems facing broadcasting, because their ads (print) would be scanned equally.

Other events of the week bearing on the wave of industry probes:

THE SENATE COMMERCE COMMITTEE: chairman Warren Magnuson said his group would give careful consideration to the Harris report recommendations, but promised full hearings and an opportunity for the broadcasting industry to present its case. He disclosed he was more concerned about false advertising and commercials which are not in good taste than about programing and suggested that the public has a right to know how the ratings work—hence the committee will in due time delve into such rating services.

MORE RE THE HARRIS SUBCOMMITTEE: 15 March has been set as the starting date for hearings on bills to set up a code of ethics for the regulatory agencies. (Meantime a House Judiciary subcommittee expressed great displeasure that the FCC ignored its own 1957 recommendation that the FCC set up a code of its own.)

FCC'S "PAYOLA REACTION: started machinery rolling to question the right to continue holding licenses of stations which have accepted "payola" directly.

FILM-SCOPE

5 MARCH 1960

Copyright 1960

SPONSOR

PUBLICATIONS INC.

CBS Films has broken into the circle of network suppliers via its sale of Angel to General Foods through Benton & Bowles on CBS TV.

The special importance of the sale is that 1) it gets the new programing regime of Robert F. Lewine off to an auspicious start, and 2) it may signify a stronger accent on comedy programing in the 1960-61 season.

Angel, produced by Jeff Oppenheimer, goes in at 9:30 p.m. Monday.

Right now programing for syndication is dropping its action-adventure formulas in a search for other formats.

Typical of the new complexion of syndication programing are these four shows which are among those most recently put into syndication:

- **The American Civil War**, a documentary based on Mathew Brady photographs and produced by Westinghouse stations; Trans-Lux Tv is the distributor.
- **Home Run Derby**, a sports competition for prizes featuring major league sluggers, produced and sold by Ziv.
- **Medicine 1960**, a documentary of actual operations in full-hour tape format. Produced by KRON-TV, San Francisco, and sold by Screen Gems.
- **Play of the Week**, a two-hour dramatic series produced on tape by WNTA-TV and syndicated by NTA.

Don't expect too much new syndication programing to be brought out in the immediate future.

Some syndicators who scheduled new shows to come out in March have in a few cases postponed them for a while.

Station men have complained about the dearth of new shows—but at the same time they've honestly admitted that they often don't have time periods even for some shows available in their market.

The ratings on Screen Gems' Manhunt seem to indicate that a show doesn't require violence in order to hold its grip on an audience.

Manhunt's approach minimizes sex and violence and its star, Victor Jory, portrays a frankly middle-aged police lieutenant.

The show got a good consumer press; many critics praised it for not going overboard with blood and blondes.

Here are November or December 1959 ARB rating scores of the show:

MARKET	RATING
San Francisco	19.0
Minneapolis-St. Paul	12.5
New Orleans	17.6
Milwaukee	22.7
Dayton	23.2
Denver	23.1
Pittsburgh	22.3
Buffalo	15.4
Cincinnati	19.2
San Antonio	24.6

Screen Gems has signed contracts with stations for *Medicine 1960* in about 20 markets.

Each of the station sales is conditional to allow Screen Gems to bring in, if it can, an outside advertiser such as an ethical drug, medical or institutional advertiser.

There'll only be 12 of the full-hour tape episodes produced, and consequently each station will come up with its own programming format; a few will start in March or April and some will hold the show for fall.

Stations that have bought *Medicine 1960* include: KPLR-TV, St. Louis; WWL-TV, Detroit; KING-TV, Seattle; KGW-TV, Portland; KPHO-TV, Phoenix; KCTX, Salt Lake City, and KFSD-TV, San Diego; other markets sold include Spokane, Yakima, Las Vegas and Bakersfield.

There's considerable national money coming into syndication in individual market buys of shows such as MCA's *Johnny Midnight*.

Here are national advertisers who bought this show in the past two weeks:

- **Warner-Lambert** (Lambert and Feasley) in Boston and Philadelphia.
- **Armour and Co.** (Foote, Cone and Belding) in Greensboro, N. C., alternating with Liggett and Myers (McCann-Erickson).
- **R. J. Reynolds** (Esty) in Baltimore.
- **Studebaker dealers** (D'Arcy) in New Haven.

Other sales for *Johnny Midnight*: **Childs-Big Chain** food stores in Texarkana (Bozell and Jacobs) and stations including WGN-TV, Chicago.

COMMERCIALS

Robert Lawrence Productions' merger with RKO-General is the fourth such affiliation by important commercial producers in a year.

The move has some of the aspects of the Filmways-Warner Bros. and Screen Gems-EUE affiliations, where producers joined with tv film companies, and also the Transfilm-Buckeye link, where a non-broadcast parent was involved.

RKO-General is in broadcasting but is itself owned by General Tire.

Music Makers has taken a seminar on the road to provide an informational clinic on music in commercials to Minneapolis agencies and advertisers.

This week a four-man team was invited to appear in Minneapolis at BBDO, General Mills, Campbell-Mithun and Knox-Reeves.

The group consists of Mitch Leigh, head of Music Makers, executive v.p. Herman Edel, production v.p. Bill Schwartz and account executive Gabe Longo.

Music Makers previously was invited to present the music seminar in other cities to Doyle, Dane, Bernbach; Grey; Compton; Cunningham & Walsh; N. W. Ayer; Doherty, Clifford, Steers & Shenfield; Warwick & Legler, and Ogilvy, Benson & Mather.

Commercials producers got an unexpected windfall of orders from the drug and cigarette advertisers who revamped their campaigns.

Many advertisers have quietly made agreements with the FTC to desist in certain commercials practices involving unprovable claims.

While the drug and cigarette companies are unhappy about having to create extra budgets for commercials, they're in every case preferring this alternative to the unfavorable publicity of federal citation.

SPONSOR HEARS

5 MARCH 1960

Copyright 1960

SPONSOR
PUBLICATIONS INC.

The proprietary drug field appears to be in quite an unsettled state.

Likely sequel for the business: shifting of products from one agency to another. Two of the big companies are listening intently to pitches.

Watch for the Writers Guild of America to settle its strike against tv at an early date and to keep battling the major Hollywood studios for a long time.

Meantime somewhat of a bootleg market in tv scripts has sprung up and quite a number of Guild members have found work as directors and producers in the medium.

Count on the bigger reps this year to give more cognizance to the need for a sales development operator in radio.

The latest firm seeking to add such an arm to its operation is Katz. It's been scouting and interviewing.

Jot down among the account types that once flocked to tv and are now virtually among the missing: carpet and rug makers.

Back as far as 1949 the medium could list such leaders of the field as Bigelow Sanford, Masland and Mohawk.

It looks like a New York agency will be inviting a \$1-million sweets account to take the business elsewhere.

The reason: the agency's president is getting fed up with the conflict in marketing and advertising viewpoint due to personal feuds in the client company.

Don't be surprised if radio stations someday are completely run by automation.

Latest thingamabob in that direction: a machine that offers jingles for every minute of the day—singing time signals, station identification vocals and weather jingles. All pre-set on tape or via a push of the button by the engineer.

This one will be unveiled by Commercial Recording of Dallas at the NAB convention.

CBS TV has apparently put a taboo on outside buys of public service programs by its o&o's, à la its recent refusal to accept from Shulton a freelance space show.

An o&o was in process last week of dickering for such a series when it was told that company policy required that nothing of a public service nature could be telecast unless produced by the network or station.

Look for the rep firms to do far more rotating of their people between the New York and Chicago offices.

The idea: New Yorkers will learn that their city is not an advertising island unto itself and the Chicagoan may have his viewpoint varied by a change of contact climate.

By Any Yardstick

THE BIG ONE

Takes the *Measure*

ARB

PULSE

NIELSEN

TRENDEX

WKRG-TV

CHANNEL 5 MOBILE, ALA.

Call Avery-Knodel, Representative,
or C. P. Persons, Jr., General Manager



the interiors of the game with a miniature camera. The program's findings: About 10 percent of the gambling in the area was crooked.

Ideas at work:

• **Promoting public service:** WJXT, Jacksonville, has published a report, "Awareness 1959," covering the station's activities in public affairs programming during last year.

According to this report, station aired more than 111 hours with cultural, informational and public affairs programs.

• **On the merchandising front:** WIBW-TV, Topeka, is supporting the DX Sunray series, *Grand Jury*, with this campaign: (1) Station held a studio party complete with previews of commercials for DX dealers prior to show's premiere; (2) dealers are displaying station's *Grand Jury* window banners; and (3) station is mailing to special groups pro-

gram episodes dealing with their occupations.

Kudos: To A. James Ebel, v.p. and general manager of KOLN-TV, Lincoln, the Silver Service Award for outstanding community service in the field of advertising, from the Lincoln Ad Club . . . To WBBM-TV, Chicago, a citation from the chairman of the Chicago Street Traffic Commission for its efforts in behalf of traffic safety . . . **Fran Allison**, tv and radio star, honored by the Women's Advertising Club of Chicago for her outstanding contributions in the field of entertainment and advertising . . . WBZ-TV, Boston, awarded the Freedoms Foundation George Washington Honor Medal for its 1959 "Lamp of Knowledge" public service programming project . . . **Richard Moore**, president of Times Mirror Broadcasting Co., appointed to Mayor Norris Poulson's advisory committee on human relations . . . To KMSO-TV, Missoula, Mont., the "Gold Medal" award for the best musical program in the Western States, from *Tv-Radio Mirror Magazine* . . . To WNTA-TV, Newark, N. J., a citation of recognition from the Salvation Army.

2-State Sales for Half-State Costs!—

WWTV AREA RETAILERS OUTSELL THOSE IN HAWAII AND ALASKA COMBINED!



NCS No. 3 shows that WWTV has daily circulation, both daytime and nighttime, in 36 Michigan counties.

Imagine it! Retail sales are greater in the Cadillac-Northern Lower Michigan area than those in the states of Hawaii and Alaska combined!*

And most important, you need only WWTV, Cadillac to get complete, effective coverage of this area. WWTV is the *only station* with daily circulation in all of Northern Lower Michigan's 36 counties (NCS No. 3). NSI (November, 1959) for Cadillac-Traverse City shows that WWTV delivers more homes than Station "B" in 344 of 352 competitive quarter hours surveyed, Sunday through Saturday.

Add WWTV to your WKZO-TV (Kalamazoo-Grand Rapids) schedule and get all the rest of Michigan worth having. *If you want it all, give us a call!*

*Combined annual retail sales for Hawaii and Alaska are currently \$809,033,000. WWTV area sales are \$809,795,000.

The Feltzer Stations

WKZO-TV — GRAND RAPIDS KALAMAZOO
WKZO RADIO — KALAMAZOO BATTLE CREEK
WJEF RADIO — GRAND RAPIDS
WJEF FM — GRAND RAPIDS KALAMAZOO
WWTV — CADILLAC, MICHIGAN
KOLN-TV — LINCOLN, NEBRASKA
Associated with
WMBD RADIO — PEORIA, ILLINOIS
WMBD-TV — PEORIA, ILLINOIS



WWTV

316,000 WATTS • CHANNEL 13 • 1282' TOWER

CBS and ABC in CADILLAC

Serving Northern Lower Michigan

Avery-Knadel, Inc., Exclusive National Representatives

On the personnel front: Irvin Waugh, to v.p. in charge of tv for WSM, Inc., Nashville . . . **Gus Vanderheyden**, to local sales manager of WNDU-TV, South Bend-Elkhart . . . **Robert Bovik**, account executive, WFGA-TV, Jacksonville . . . **William Mulvey**, to assistant general sales manager of WNHC-TV, Hartford-New Haven . . . **Robert Van Roo**, to director of promotion and advertising for WCBS-TV, New York . . . **Tom Paro**, to director of sales for WRC-TV, Washington, D. C. . . **Les Norins**, to general sales manager, KFRE-AM-TV, Fresno . . . **William Faath**, business manager, WCAU-TV, Philadelphia . . . **Bob Young**, to director of news for WNDU-TV, South Bend . . . **Howard Hunter**, operations director, KMTV, Omaha . . . **C. Tom Calkoun**, director of public relations, KOOL-AM-TV, Phoenix . . . **A. Richard Robertson**, to manager of the promotion and merchandising department at KRON-TV, San Francisco . . . **Joseph Jacobs**, named general attorney of Metropolitan Broadcasting Corp.

WTVJ

**is now programming
the MCA Paramount
movie features!**



**"ROAD TO MOROCCO" pulls a 39.3
rating for a 67.5 share-of-audience
against prime network programming!**

A continuing WTVJ promotion campaign is hypo-ing interest in WTVJ movies like never before. Contact your PGW Colonel for participations on THE LATE SHOW, GOLD COAST THEATRE, THE BIG SHOW, IMPACT and THE SUNDAY SHOW — all on WTVJ.

ARB Tues. Feb. 16 7-8:30 p.m.		
SETS-IN-USE-58.2		
	rating	share-of-audience
WTVJ "Road to Morocco"	39.3	67.5
Station "B"	11.7	20.1
Station "C"	7.2	12.4

*ARB Overnight Tues. Feb. 16.



CHANNEL 4



WTVJ



SOUTH FLORIDA'S LARGEST DAILY CIRCULATION MEDIUM

Represented nationally by Peters, Griffin, Woodward, Inc.

A Part of Every Community Project*

While serving a single station market, WTHI-TV fulfills its public service responsibilities in a way that has gained for it the appreciation and support of its entire viewing area... a circumstance that *must* be reflected in audience response to advertising carried.

* Five full ½ hours of local public service programming each week.

WTHI-TV
CHANNEL 10 CBS - ABC
TERRE HAUTE
INDIANA

Represented Nationally by Bowling Co.

KTVR

DENVER, COLORADO
HAS JUST HOPPED ON THE
BIG MAC
GRAVY TRAIN!



with NABISCO CEREALS SPONSORING
½ HR A WEEK FOR 26 SOLID WEEKS!

GET COMPLETE DETAILS FROM:

U.C.I.C.I.
UNITED ARTISTS ASSOCIATED, INC.

Tv and radio NEWSMAKERS



Robert Perry Mountain joins McCann Erickson Advertising (U.S.A.) next month as a senior v.p. and member of the board of directors. For the past 22 years, Mountain had been with Y&R, holding the successive posts of manager, outdoor advertising department; v.p. and member of the plans board; supervisor of the General Foods account; director of radio and tv and, most recently, v.p. in charge of new business. He attended Georgetown U., is a resident of Wilton, Conn., and the father of four.

Richard Hyland, CBS Radio v.p. and general manager of KMOX, St. Louis, last week announced this programming change: KMOX is dropping all weekday afternoon record programs in favor of an all-information format, dubbed *The Voice of St. Louis*. From noon to 7 p.m., the new format will include a combination of present CBS shows, and a new feature, "At Your Service." Said Hyland: "The elimination of records during peak audience time is designed to broaden the scope and function of radio."



Alvin C. Bramstedt becomes president of All-Alaska Broadcasters, Inc., a new corporation formed to purchase the three radio and two tv stations of the Midnight Sun Broadcasting Co. The transaction includes KFAR-AM-TV, Fairbanks, KENI-AM-TV, Anchorage, and KTKN, Ketchikan. Bramstedt, general manager of the Midnight Sun stations, has been associated with that organization for the past 20 years. He moved to Alaska from Aberdeen, Wash., in 1940 to serve as announcer at KFAR, Fairbanks.

Robert H. Van Roo has been named director of promotion and advertising for WCBS-TV, N. Y. He returns to CBS after a year as director of promotion for WTCN-AM-TV, Minneapolis. Van Roo first joined Columbia in 1955 as assistant promotion manager for WXIX, then the CBS-owned station in Milwaukee. He moved up to head of the department in 1956. Van Roo's other experience includes a stint as asst. business editor of *Milwaukee Sentinel* and p.r. director for Wisconsin Chamber of Commerce.



Cincinnati, Ohio
December 7th, 1959

Sports Director
Radio Station - WDAF,
Kansas City, Mo.

Dear Sir:

My husband and I are planning on moving to the Kansas City area early this spring to make our home and we are wondering if you would be kind enough to send us a listing of all the towns who get the radio broadcast of your Kansas City Athletics ball games.

We are not planning on locating in Kansas City proper, and that is the reason for our wanting to know just what towns outside do get the broadcast.

We are of middle age and "sort of retired" so we can locate just about any place we like, and knowing what cities do get the broadcast will have quite a bearing on our final decision.

We are very enthusiastic sports fans, and of course, mostly interested in base ball.

We have been here for the past several seasons and are getting a little bored with the Cincinnati Reds and their broadcasts!!!

Thanking you so very much for your courtesy, I am,

Respectfully,

Mrs. C. E. Hubert
Mrs. C. E. Hubert,
3762 Reading Road, Apt. #3,
Cincinnati 29, Ohio

Dear Mrs. Hubert: Anywhere in this circle will be fine!"



☐ Yes, Mrs. Hubert, we're delighted to report that you can hear the Athletics' broadcasts... CLEARLY... anywhere within the big circle shown on this map. As you can see, it leaves you and Mr. Hubert with a great deal of latitude as to where you can settle... an average radius of about two hundred miles (day and night), in fact. ☐ Thanks a million for asking. Without your help, we might have forgotten to remind folks of WDAF's tremendous area coverage when the baseball season opens next month. ☐

Represented by

HENRY I. CHRISTAL CO., INC.



The seller's viewpoint

Are you, as an advertiser or agency, using co-operative advertising improperly? William L. Jones, general manager, KWK, St. Louis, believes that in a majority of cases, both products and stations are being hurt by current co-op practices. Jones calls for doing away with "this unfortunate system of selling." Do you agree? Here is a frank letter on a highly controversial subject. This column will be glad to publish other such letters from broadcasters, agencies, representatives and advertisers. How about writing us your views?



CO-OP—STATION ASSET OR LIABILITY?

Legitimate co-ops in the radio medium, if used correctly, can be advantageous to all parties concerned—the retailer, the product and the station. But let's be realistic and admit that, in most instances, the product and the station are being abused by co-ops as they are used today. Unfortunately, the medium has become victimized because of the age-old, and greatly condoned, newspaper practice of the co-op.

As we all know, there are some food and drug chains that make more money reselling their co-op spots than they do from their actual retail sales. Stations sometimes feel they are picking up revenue by selling a package to either a drug or food firm at a local rate.

This may or may not be true . . . depending upon the circumstances involved. But who is the loser when the chain sells the national advertiser on the co-op and at a national rate? When the books are balanced, the station discovers it would have gained one or more firm schedules from the national advertiser as an individual.

The advertiser who gleans the full value from radio is the one who is open to the suggestions of the station representative who will find the most

beneficial way to program his schedule to the successful goal of his campaign. The few announcements he receives for a co-operative buy are usually paid for at a premium rate and certainly don't serve his purposes to the fullest extent.

Individual attention, on behalf of our advertiser is what we strive for. We feel that we can better put the client's "whole story" together in an attention getting way and place it before the prospective consumer audience he desires to reach—if we are permitted to handle the account as a whole rather than as a part.

Also, the national co-op advertiser misses out on the many pluses regarding services rendered by the station itself when the account can be handled as a unit. As a concrete example, we might take the fact that about nine out of every 10 national advertisers don't receive the merchandising that the station will do for them. And there's no arguing about this—plus for the client!

Both the station and the client are losing out when the co-op is unwisely used. Therefore, let's do away with this unfortunate system of selling and work toward the end that will better profit both the advertiser and the station.

It's a habit...



watching KMJ-TV in FRESNO (California)

TV viewers in Fresno see top shows in every category on KMJ-TV. For example:*

- Top syndicated show Highway Patrol
- Top late-night show Jack Paar
- Top network show Wagon Train
- Top network news show Huntley-Brinkley Report
- Top local news show Shell News

*ARB - Nov. '59

THE KATZ AGENCY, NATIONAL REPRESENTATIVE

KMJ-TV . . .
first station in
the Billion-Dollar
Valley
of the Bees



SPONSOR SPEAKS

Rising interest in fm

Within the past few months there has been a significant increase in the number of inquiries received by SPONSOR's Reader Service department about fm.

Agencies, apparently spurred by interested advertisers, have been writing and calling us for information on the fm medium, and for dates of SPONSOR fm articles.

We believe that this is a highly interesting development and one that should be watched carefully by broadcasters.

Progress in fm is understandably not as spectacular as many in the industry could wish. But it is obviously continuing at a healthy rate. And many new straws in the wind indicate the vigor of the fm movement.

Just this week, for instance, we received word that Sarkes Tarzian Inc. is now marketing an fm receiver that sells at the remarkably low consumer price of \$19.95.

Recently, a survey by KSFR, San Francisco, among those who attended the 1960 Stereo High Fidelity show, disclosed some impressive facts about fm listeners.

According to the WSFR study, fm listeners listen 5.4 hours a day, 38 hours per week. Ninety-one percent of them listen between 5 p.m. and midnight, and 50% would like after-midnight fm programming.

Their programming preferences are heavily for the classics (56%) and light classics (17%), and they apparently are grateful to fm sponsors. Eighty-two percent said they bought products or services advertised on fm and 30.4% took pains to write in notes about this on the survey questionnaires.

This latter note is especially welcome. Too often in the past fm has been considered a kind of technical gadget unrelated to programming or advertising considerations.

We believe that fm has a tremendous future as a program and advertising force in its own right. And we are happy to report that fm broadcasters are planning the medium's development with an eye to more than the scientific superiority of their system.

THIS WE FIGHT FOR: *A greater understanding on the part of agencies and advertisers of the many different types of opportunities which are offered to them in the field of radio.*

10-SECOND SPOTS

Cold war: Back in April 1959, Radio Moscow requested some tapes of programs broadcast by WBT, Charlotte, N. C. The bill covering cost of tapes amounted to \$31.15. WBT is still trying to collect. *Could we be putting a lien on the next Sputnik?*

Jungle jingle: The Jingle Mill, N.Y.C. has received several requests from African radio stations for singing commercials. Says Mill-owner Mort Van Brink, "I still find it strange to think in terms of 'Tanganyika Motors is the place to go'—an elephant that will save you dough—cha cha cha." My other concern is that if they don't like the jingle, they send a letter or the Mau Mau.

Cradle of greats: Back from the recent Georgia Broadcasters Meeting, SPONSOR's publisher is convinced he knows why Dixie has contributed so many great leaders in broadcasting and other fields: at his hotel there he learned that even the bellboys have business cards.

Puzzlement: Beginning of a letter received at SPONSOR from H-R Television, Inc.—

"To further your knowledge, enclosed is a county-by-county breakdown of the dogdom world in the WSVA-TV coverage area, and the total number of licensed canines in the states of Virginia and West Virginia . . ."

Down, boy!

Partisanist: Received at SPONSOR a letter from radio station WLAG, LaGrange, Ga., with the postmeter printed legend: "Help Station Out Tv."

Gesundheit: Press release from WLOS, Asheville, N. C.—

"WLOS Radio . . . reports that the bug has hit its staff with great force. Ron Tomberlin, PD, stated that two d.j.'s and a copywriter were on sick leave and Dewey Long, general manager, is doubly pounding the pavement in the absence of two salesmen. Would you believe it? We have a cold. Bill Stroupe, promotion director."

And we think we got troubles.

WEAU-TV sells to one of the richest farm areas
in the country . . . where more than 2 million cows
create a constant demand for drugs, machinery,
equipment, buildings and farmers to keep
Wisconsin's largest industry growing.



"The Big Cheese"

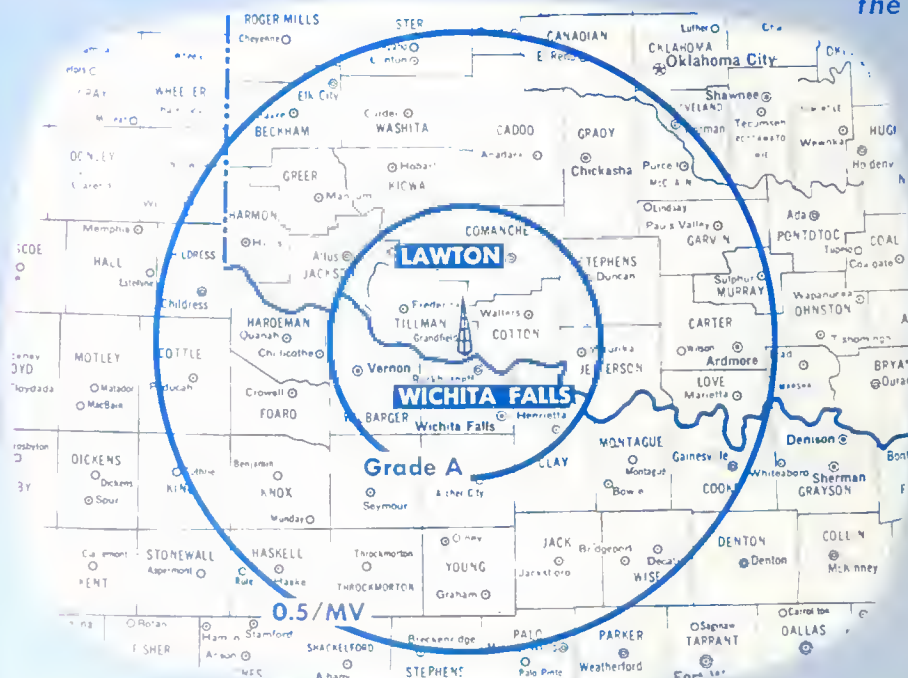
Sells the rich Wisconsin farm market on

WEAU-TV

See your Hollingbery man - in Minneapolis, see **BILL HURLEY**

Order a **DOUBLE** for sales strength in Wichita Falls, Texas and Lawton, Oklahoma **KSWO-TV**

CHANNEL 7—ABC



the only station

*providing a
city grade
signal
in both
markets.*

*Here are the
basic facts—
KSWO-TV
coverage includes
the area of
competing
stations—PLUS*

new prosperous areas.

STATION A Counties Homes		STATION B Counties Homes	
OKLA.	12 55,340	12	55,340
TEXAS	26 72,800	25	67,240
TOTAL	38 128,140	37	122,580

KSWO-TV Counties Homes	
21	105,890
23	79,080
44	184,970

KSWO-TV in Coverage of other stations	
11	54,010
21	67,430
32	121,440

KSWO-TV ADDED	
10	51,880
2	11,650
12	63,530

(A. C. Nielsen Co.)

represented
nationally
by

McGAVREN TV, Inc.

CLARKE BROWN Co.

NEW YORK 60 East 56th St	CHICAGO 35 East Wacker Drive	DETROIT 1216 Dime B dg.	ST. LOUIS 7603 Forsyth B vd
SAN FRANCISCO 110 Sutter St.	LOS ANGELES 1741 Ivor Ave.	SEATTLE 101 Jones B dg	
DALLAS 1507 Southland Center	HOUSTON 3520 Montrose B vd.	ATLANTA 1182 W Peachtree St. N W	
DENVER 233 Guaranty Bank Bldg	NEW ORLEANS 910 Royal St.		